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PRINCIPLES OF INDIAN ŚILPASĀSTRA

With The Text Of MAYASĀSTRA

BY

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Colonies of Champa and Indu
Teachers in China*

with a foreword

by

Dr. JAMES H. COUSINS, D. D.

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FOREWORD

By Dr. James H. Cousins, D. Litt.

In this treatise on the canons of Indian art and the æsthetical principles on which they were founded Professor Bose adds to the debt of gratitude, already considerable, which students of human culture owe him for his painstaking researches in regions not ordinarily accessible, and for making them available to the general reader.

It is true that all authentic creative art springs from inner impulses beyond the touch of tradition. But it is equally true that the moment such an impulse is put into expression, it is inevitably connected with matters of method, materials and environment which pass along from artist to artist and from age to age certain distinctive qualities that make their own history of racial and national peculiarity of art-expression. Geographical and climatic conditions impart certain continuing elements. Political circumstances introduce modifications. But behind external circumstances, and working through them, is the fundamental conception as to the nature of the universe and the relation of humanity to that universe which produces the general attitude to life and art. Where a cultural tradition has not suffered, a complete break, such as Egypt, Greece and Italy have suffered, but is continuous as in the case of India, the lapse of time puts little or no psychological distance between past and present. The thoughts and feelings that moved

the ancients to creative expression are potent in the moderns. Time brings its elaborations and sophistications, in externals, but leaves the foundations of inner life unmoved.

There is, therefore, a double value in a work such as that which Professor Bose has here undertaken. To scientific scholarship it presents gifts of facts and a guide to more. To artists and lovers of art it opens doors to an understanding of impulses and ideas which have moved vaguely within them; and brings a realisation of the truth that the creative artists of to-day in India are not merely heirs to a cultural estate that was established in a distant golden age and passes with increasing thinness from generation to generation, but that they are themselves, as were their progenitors, direct and immediate participants in an eternal creative activity which only asks the same devotion, discipline and high purpose as it found in the artists of the past in order to attain the same glorious results in the present.

JAMES H. COUSINS.

INTRODUCTION

I have tried in the following pages to set forth the Indian point of view of the Indian Art which has a long history behind it. It is a happy sign that the art-critics, both Indian and European are nowadays paying more attention to Indian Aesthetics. In India we have art critics like Dr. A. N. Tagore, Mr. O. C. Ganguly, Dr. A. Coomaraswami and Mr. B. K. Sarkar and others. The principles of Indian *Śilpaśāstra* as explained by Indian *acaryas*, have, however, received scanty attention. I have gathered together these principles in this book.

My thanks are due to Pandit Nitavind Goswami and Sjt. A. Chalamaya for their valuable suggestions.

1st Oct. 1926
Vaidhariti
Sant n ketan

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Phanindra Nath Bose

PRINCIPLES OF INDIAN SILPASASTRA WITH THE TEXT OF MAYASASTRAM

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PRINCIPLES OF INDIAN ŚILPA-SĀSTRA

CHAPTER I

Origin of Śilpa.

From the primitive times man is always trying to express his innate idea of beauty. That is the supreme movement to which man's concentrating all his attention. Though he was handicapped by endless obstacles from the very beginning, yet he tried his best to give vent to that idea of beauty. Even in the hoary antiquity, he was trying to give form to his mind's craving for the beautiful by drawing with his unskilled hand the pictures of animals, men and various other scenes as evidenced from the Spanish caves. Such examples of prehistoric painting, giving proof of man's inborn yearning for beauty, fortunately, are not wanting in India. The oldest hunting scenes have been discovered in India, on the walls of a group of caves in the Kaimur ranges of Central India. Other drawings of human beings, animals and hunting scenes are met with in Central Provinces in the Raigarh State near the village of Singharia, as well as in the caves of the Muzapur district of the United Provinces. Those people who are still leading a primitive life, also try to give expression to their ideas of beauty in their crude drawings on their walls and in their love for flowers. They make crude pictures, because they find pleasure in creating that picture. They do not care whether other people would like their drawings or not. They reveal themselves in their pictures. Dr. Tagore, therefore, says—'In Art man

1. Percy Brown, *Indian Painting*, pp. 16-18.

reveals himself and not his objects.² The maxim—'The thing of beauty is joy for ever,' is true in all ages and all countries. As a thing of beauty is the source of joy for ever, so the artists try to arrest the passing away of that object of beauty in some permanent form. This gives rise to art and sculpture. We must, however, remember that in Art there is not only the idea of beauty but also of truth, both are inseparably mixed together. If Art tries to give expression only to the idea of Beauty, it cannot stand the test of ages. It must stand with Truth. Truth and Beauty cannot be separated, both are woven together to produce Art. It has, therefore, been said that Beauty is Truth and Truth is Beauty. Human feeling or emotion may give rise to Art; it may also be due to accident. The artists and sculptors try to represent their notion of the beauty and of truth in their pictures and sculptures. In different countries the artists try to give form to the ideal of Beauty and Truth in different ways. Their expression depends much on the training they have received, the culture they have imbibed, and the tradition they are following. It is difficult to fix the criterion of Beauty. A picture may appeal to a particular man and not to others. But if a picture is universal, if it transcends all limits of time and space it will be appreciated by all people in all countries. When a picture tries to reveal the world of truth and beauty, it then belongs to no particular country but to the whole mankind. Hence it fulfils its object. It has been rightly said by the poet Kalidasa: "This building of man's true world,—the living world of truth and beauty,—is the function of Art."³

We must, however, remember that the idea of Beauty and of Truth is not the only inspiration to art and sculpture

² Personality p. 12

³ *Ibid* p. 31,

in the world. It is one of the fundamental causes to which all the sculpture owe their origin. Therefore 'Art for Art's sake' cannot carry on any Art movement. The masterpieces of the movement of the last fifty years are Art for Art's sake, but the artists of countries who do not follow such a noble mission. He who has a purpose in creating his Art, and for many reasons, may call the Religion served is the purpose of the general artists. It cannot be gainsaid that Religion gave a great impetus to the development of Art in sculpture. In India, as in Egypt, Assyria and Babylon, *Silpa* (Art) was hardly separated from Religion. In India, in the Hindu Asoka, religion allied the motive power for *Silpa*. The Hindu *Silpans* did not obtain religion as the vehicle of *Indra Silpa*, the marvellous development of Hindu Art would have been impossible. Both Buddhism and Hinduism as we know them were instrumental in the evolution and development of Hindu Art. The famous hospitals of Sumatra, the stupas, the pillars and gates of Sanchi show what Paliism has contributed to the development of Hindu Art in sculpture. The Gupta School or Gupta School only gave expression to the Buddha and Hindu religious ideas.

In tracing the history of Indian sculpture in India, we find that the earliest relics which have originated in India, come down to us belong to the Aryan Period. These relics of art and sculpture are undoubtedly Buddhist in origin. In the early Buddhist religion, these artists tried to give expression to their idea of Beauty and Truth. If they had not represented what was *sandaram* and *kantam* in Buddhism, the remains of Buddhist art would not have been appreciated by people in all countries. Thus, the Indian artists expressed the idea of beautiful even through the

Buddhist ideals. The artists, who were responsible for their execution were imbued with the Buddhist ideals, or they would not have represented on Bharhut pillars the story of Māyā Devī's death or the story of the gift of Jetavana to Lord Buddha by Anathapindika, or the story of Mpu Jāka. It is true that all these representations are not of a high standard, there are some which may be called crude. The artists of that period found delight (*mudrā*) in making those representations, however crude they may be. There are, fortunately, others, like the lion-pillar or bull-pillar of Sarnath, which can stand the test of ages. They are superb in execution. The artists tried their best to represent the idea of the beautiful. We can say with the poet that therein the artist is an element of the supernatural in his heart's relationship with the world, and Art has its birth. Thus the Indian Art begins with crude representations as well as works of finer execution. In the history of any art movement we cannot hope to find a list of superior order only, there must be inferior artists also. It is so in the history of Indian Art. The fine workmanship of the 'Aśoka pillar' at Sarnath and the inferior quality of the female statues of the same period, lead scholars to conceive that there were two different schools of art even at the time of Aśoka. We are, however, unable at the present time to determine what canonical school of *Śilpa*, these artists of the Asokan age followed.

It is rather possible that they were bound by no strict rules and regulations. The early artists had their ideas and they tried to give shape and form to those ideas. They allowed their brush or chisel full liberty and tried to develop their own workmanship. They had no tradition to follow, but to build up their own tradition for posterity. We need not therefore, be

Origin of Śilpaśāstra

surprised if some of the representations would be crude in execution. When others followed they tried to improve the standard, but it required a genius to rise to the level of art and sculpture. In the work of such a genius as the Sarnath artist the hand of such a genius is observable. These sculptors, however, did not so originally envisage of Lord Buddha, because the worship of Lord Buddha was forbidden by Buddha himself. The artists of the Gandhara School were the first to make the images of Lord Buddha. It is doubtful whether the Gandhara sculptors followed any *Śilpa* canons. The inspiration might have come from the Greek School. The Hellenic artists perhaps saw the Greek statues, which had been introduced into the North-Western India, and thought—"He is our model," and they made the images of Buddha accordingly. They tried to create outward form from the Greek School, but they tried to infuse life into the new images of Buddha. They attempted to make the images of Buddha befitting his meditation and *Nirvāṇa*. Though the contemplative (*dhyāna*) mood of Buddha did not develop so much in the Gandhara School, these artists still gives perfection in the sculptures of the Gandhara Period. These artists, whose productions were now to be seen at Sarnath, did not follow the Greek model. The training they had received told them to represent Lord Buddha in *dhyāna* mood sitting under the sacred Bodhi tree and trying to find a solution to the miseries of the world. They first of all had that picture in their mind and tried to give expression to that contemplative mood of Buddha. The representations of Buddha of this neo-school, whether sitting and turning the wheel of law or standing or in a meditative posture, mark the excellence of artistic execution. As soon as the worshippers look at these Sarnath statues they are filled with the same spirit of reverence and admiration. These artists were not, fortunately, bound

by any fetters of rules; they were the creators of models and rules, which other artists were to follow. They did not bother whether the head of the image would be of four *angulas* or more of five or six or eight or ten or twenty *angulas*. They set to work with their own ideas, and not with any *Silpīśāstra* in their hands. They wanted to create, so they had liberty and latitude. They tried to make the images *Santam*, *Sivam* and *Samataram*, so they broke through all bonds of canons. If they had been bound down by the strict rules of *Silpīśāstra*, they could not have produced the finest images in the domain of Indian sculpture. They were not to follow the *Silpīśāstra*, but the wisdom of *Silpi* was to follow them. The peculiarities of the best artists were noted by *Silpīhārjya* and passed as *Silpi* norms for the posterity.

When did the *Silpīśāstras* come into existence? The canonical rules of *Silpī* were compiled in the age which witnessed the decline of Indian art. After the Samatha School, there was a marked decline in the high standard of Indian Art. It was, no doubt, due to the absence of any talented artist in the succeeding ages. As the real gifted artists became few in number, some rules became necessary for guiding the common artists. The artists of inferior calibre could not produce any image which might be as beautiful, as calm, and as contemplative as the images of Buddha of the Gupta Period. What they could not contribute in the form of quality and excellence, they tried to make up in the shape of quantity and outward adornment. To guide them in giving the outward form to images and in adding elaborate decorations, these *Silpi* canons became necessary. So, we find the founders of *Silpi* schools enforcing these rules on the artists. They argued that as they could not inspire the artists with genuine artistic tendency, it was better to insist on form. We can note its effect in the statues of the Post-Gupta period,

in which elaborate decorations take a prominent place. In them, beauty has been sacrificed to the altar of form and outward decorations. The images are no more artistic in the recesses. We could not say that all the images of the literature are devoid of beauty. There were some which were as good as or even better than their predecessors. In those cases the artists had little regard for the conventional rules of *Silpaśāstra*, but gave full play to their usual or their own idea.

As soon as these canonical rules of *Silpa* came into existence, the *Silpachāryas* refused to allow any deviation from these rules. The result was the curbing of the high standard of art and sculpture. The artists were bound down so far as they could not give full play to their talent. Those, however, who had extraordinary genius but so thought themselves and produced such images as were considered best then, little knew. Broadly speaking, the code, the growth of the vast *Silpa* literature coincides with the decline of art and sculpture in India. It is in literature that the rules of *Alambāra* (Poetics) prevented the free play of the poets so that the *Silpa* canons struck at the foundation of creation of the artists and sculptors.

We, therefore, come to the conclusion that the bulk of the *Silpa* literature is being evolved in the post Gupta period. There are many *Silpa* works which were composed in the tenth or eleventh century A.D. The period, which saw the growth of the *Silpa* books, extends from the sixth century A.D. to the eleventh or twelfth century. ✓

CHAPTER II

Silpaśāstra

The *Silpaśāstra* is preserve for us the tradition of Indian art and sculpture. In them we find the conventional rules which the Indian artists and sculptors used to follow. In our attempt to reconstruct the history of Indian art, we cannot overlook the mass of *Silpa* literature that has come down to us. They supplement our knowledge of Indian art derived from the images and sculptures of ancient India.

It must be remembered that the major portion of old *Silpaśāstra* has been lost to us by the peculiar climate of the country and by worms and insects. The ravages of Moslem invaders are also responsible for the destruction of *Silpa* MSS. Fortunately, the extant MSS. are being discovered and edited by competent scholars.

The literature of Indian art and sculpture prevailing at the present day may be grouped under three heads.

- (1) *Vāstū śāstra* or the science of architecture,
- (2) *Silpa-śāstra* or the science of sculpture,
- and (3) *Citra sutra* or the science of painting.

At present we get the following books under *Vastu-śāstra*:

- (1) *Vastu-viśaja* is edited by M. M. T. Ganapati Sāstri and included in the *Tripanthram Sanskrit Series* in 1913. The writer of this book recognises Visvakarman as the god of the *śilpin*, he might have as the source of information the work of Visvakarman. The book contains sixteen chapters. It begins with the examination of the earth suitable for *vāstu* land. It deals with the doors, *vidis*,

house-building and tile-making and several other things

- (2) *Manushyālayachandrikā* is also edited by MM T C mapiti Sāstri and published by the Travancore Government in 1917. The book contains seven chapters and, as its name implies, deals with the subject of the construction of houses of men. Like other books it begins also with the examination of the *vāstu* land.
- (3) *Mayamalam* is edited by the same scholar and published in 1919. It is an authoritative work on the subject of Indian architecture and is often quoted by later writers. The book at present contains 34 chapters and deals with among other things the laying out of villages and towns, *go-pura*, *mandapa*, king's palace, doors, *linga* and *gṛha*. The book is ascribed to the sage Maya.
- (4) *Silpatatnam* is edited by the same editor and published from Travancore in 1922. The book is also an important work on Indian art and architecture. It has two parts, the first one containing 46 chapters dealing with architectural subjects and the second of 35 chapters treating mainly of iconography. At present only Part I is published containing one chapter on painting. The remaining chapters deal with varied subjects such as, the characteristics of an *ācarya* and of a *śilpa*, the laying out of villages, towns, houses, palaces, doors, steps, *torana mandapa*, *nāṭya-mandapa* and other allied subjects.
- (5) Another book named *yuktī-kalpā-daru* has been edited by Javara Ch Sāstri and included in the

Calcutta Oriental Series in 1917. The chapter 23 in this book deals with *vastu*

- (6) *Brhat samhita* by the sage Valmihika (Calcutta, 1317 B S) in chapter 53 deals with *Vastu-vidyā* and in chapter 56 with *Prāsada-lakṣanam*.
- (7) Another interesting book on architecture, published recently, is *Samarāṅgaṇasutradhara* by the king Bhojadeva. It is edited by MM T. Ganapati Sastri and included in the Craikwad's Oriental Series (1921). It traces the origin of *Silpaśāstra* and represents Visvakarmā as speaking about these subjects to his sons. It also covers a wide range from the laying out of villages, cities and forts to the making of several instruments or *yantras*, such as elephant machine, *ramāna* machine, dog creeper machine, soldier machine and others.
- (8) *Viśvakarmāpralācam*, which has been published from Bombay in 1971 Samvat, is another important book on the subject. It also deals with *Vastuvidyā* and is ascribed to Visvakarmā.
- (9) Some of the *Purāṇas* also deal with this subject. Of these mention should be made of (1) *Matsyapurāṇam* which has chapters 252-257 dealing with *Vastuvidyā*, (2) of *Agni-purāṇam*, chapter 101 on *prāsada-lakṣanam*, chapter 105 on *grhadvastu* and chapter 106 on *naṅguradvastu*, (3) of *Garuḍapurāṇam*, chapter 46 on *Vastuvidyā*, chapter 47 on *Prāsada-lakṣanam*, and (4) of *Bhaviṣya-purāṇam*.

For the science of Painting, there is, however, only a few books preserved for us. We have in Tibetan, the translation of *Citra-lakṣanam*, which has been edited and translated into

German by Beilke-Lüpfert (1902, 1903) — *Visvalhara-mottaram* we have in the *Calcutta Review* which have been translated into English by D. S. S. in the pages of the *Calcutta Review* (1902, 1903). It is chapter of *Silpaśāstra*, edited by MA. and also treatise of *Calcutta Review* which was made by M. K. Jayaswal (J. O. R. S. in Modern Review, XXXIII p. 7).

Let us now turn to the literature dealing with Hindu sculpture. Unfortunately we have few books dealing exclusively with the branch of Hindu sculpture. We have only a few chapters dealing with the art of image making in the following books —

- (1) Thus in *Bhadrakāṇḍa* (chapter, 58) we get a discourse on *Pratimā* how to deal with images especially the image of a particular deity.
- (2) In *Sukraśāstra* (chapter IV) we find measurements on images and allied matters.
- (3) In *Visvalhara-mottaram* (part III) we have description of some of the gods.
- (4) *Matsya-purāṇa* (chapter 55) gives the measurements of images and also description of a few particular gods.
- (5) In *Agni-purāṇa* (book 49) we have *Pratimā-lakṣaṇa* spoken of.

Leaving aside these printed literature, which are available to all scholars, we have now to turn to unpublished Mss. or other published books which are not well-known to scholars. We refer, first of all to a Ms. in the Ms. Department of the Visvabharati Library. The Ms. relates to *Pratimā-lakṣaṇa* and is written in Malayalam script. It is, however, preceded by another *Silpaśāstra* called *Kāśyapa-Sūtrah*, at the end of

every chapter of which we find it written इत्यंशुमान् भेदे काश्यपे
....., except in the last one

This *Kāśyapa-saṃhitā* contains 94 folios, after which there is a blank leaf. There follow four written folios which do not seem to be connected with the above-mentioned *Kāśyapa-saṃhitā*, because the first line of the first of these leaves is given in a different hand.

मार्कण्डेयमतवास्तुशास्त्रं प्रतिमालक्षण ।

This new book *Mārkaṇḍeya-mātaraśṭra-sāstra* does not seem to be complete. Some of its leaves are certainly missing as the first line begins with the middle of a letter in the middle of a sentence. Thus :—

तस्यमेवशिरोसेध लिंगमुत्तममानसः . . .

This chapter seems to deal with the temples about ten feet, because at the end of the chapter we read —

इति मार्कण्डेयमते वास्तुशास्त्रे देवालयविधिः समाप्तः

After this chapter on temple the one begins is the chapter on *Pratimālakṣaṇa*, which, though unfortunately complete, abounds with mistakes. The book *Mārkaṇḍeya-mātaraśṭra* seems to be an anthology on the lines of *Mayamātā* containing different chapters on different topics such as *devālaya*, *pratimā* etc.

The next chapter of the book, which deals with dress, is missing in our Ms. It ends abruptly. —

उष्णीषमध्ये यदिकर्णमूले

तत्प्रीवमध्ये उदरन्तथैव

उरुश्च जानुसहकल्पमध्ये

वारुण्यसूत्रं प्रविधीयदेहि ॥

अंगुष्ठाग्रस्तु नासाग्र उदरेण तथैव च

नासाग्रेण समायुक्तं मानसूत्रं प्रतिष्ठितम् ॥

We do not know how many chapters this *Markandeyam* contained. Unless we get other copies of this Ms. from other Libraries and have then properly consulted and collected, we cannot expect to have a reliable text. We give a few extracts in the Appendix from the text existing in the Ms. only and hope that the Ms. might be traced to other parts of India, especially from Southern India, as the text is in Malayalam character.

It is rather fortunate that the chapter on *Pratimalakṣṇa* in this Malayalam Ms. is complete. If we could set up a correct and reliable text of this chapter, it would add a new chapter to the existing *Śilpa* literature of ancient India. We do not, however, know anything of the age of the Ms. or of its writer. It is difficult to say who the real writer of this book was, whether it is Kāśyapa or Mārkaṇḍeya or Viśvakarma. Each has his claim as the writer of his work. In the first place, we have it doing with the *Kāśyapaśilpa*—see only, at the beginning of the text that it is *Markandeyamaśilpaśāstra* and also at the end of the chapter on *darabhy*; finally, at the end of the chapter on *Pratima* we find it stated that the work is composed by Viśvakarma. Now, who is the real author Mārkaṇḍeya or Viśvakarma? Though we are unable to answer this question definitely from the materials at our disposal, we would be inclined to credit Mārkaṇḍeya as the probable writer of this text.

The Ms. is called *Pratimālikānuśilpanam*. Like all other books it gives the measurement of a *tālā*, which is equivalent to twelve *anṇulas*. Though in one place, the writer makes the face equal to one *tālā* or 12 *anṇulas*, yet in another place he makes it equal to thirteen *anṇulas*. It is to be noted that the measurements given in this Ms. do not tally with those in other books. Towards the end of the chapter, the

writer speaks of the ornaments necessary for the *pratimās* for the purpose of decoration.

There is another book dealing with the same topic, but it was so long unnoticed by ecologists. The book is called *Mayavastu*, printed (in 1916) in Madras in Telugu character. As it is printed in Telugu character, it has so far escaped the attention of scholars. When I came across this book, to my utter astonishment I found that the name of the book *Mayavastu* is really a misnomer, because it does not deal with *vastu-śāstra* or the science of architecture, but with images. We reproduce the text in Devanāgarī character in the Appendix.

This book *Mayavastu* is divided into four chapters. The first chapter deals with the making of images according to the *śāstra* measurements. It first gives the proportion of each limb of the images in general and then proceeds to give the measurements of the images of goddesses. The last part of this chapter (ślokas 22-34) does not, however, treat of *pratimā*, but of the temple where the images are to be enshrined and its different parts. The second chapter lays down how to make smaller images but ślokas 2-24 again treat of temples, which would be auspicious according to astronomical calculations. The earlier portions of chapter 3, lay down some general principles of image making. The sculptors are warned against the making of any image, which is crippled or out of proportion. If they make any such image, death and sorrow would come to them. The rest of the chapter (ślokas 16-31) deal with the qualifications of the *śilpī*, his praise and respect which should be given to him. The last chapter deals with the erection of *Gopuram*. At the end of the book, it is called *Mayaśāstram* and not *Mayavastu*... In the text itself, the book is called *Mayamata*

āgamaḥ. In śoka 21, chapter 1 we find it stated that this *Majumata āgama* is the essence of and more in accordance to *Manasa*, *Cirgama*, *Murita*, *Atreya*, and all other *śāstras*. Miya to whom this book is ascribed, is spoken of as an instructor in *Vishvasana* & *Matsyapurana*. There is another famous book called *Majumata* ascribed to him. In the present book Miya & his disciples have taken help from the works of Guṇa, Atreya (both of whom are mentioned along with Miya in the *Matsyapurana*), *Murita* and the well known book *Manasara*.

Of other unpublished works in Indian sculpture, mention should be made of the three works which were so long thought to have been lost. They are —

1. *Pratimāmāna-lakṣaṇam*
2. *Darśanīyagadāpūṇam* & *darśanīyā-lakṣaṇam*
3. *Sūtrāḥ* & *śāstra* & *prati māna-lakṣaṇam* & *śāstra*

We have recently received some MSS. from the Duhai Library, Nepal, among which we find the original Sanskrit version of these books. They are also preserved in the Tibetan translation.

The book *Pratimāmāna-lakṣaṇam* is ascribed to the sage Atreya, after whom the work is also known as *Atreya-lakṣaṇa*. It seems to be a Buddhist work, though it refers to the image of Buddha only once. It begins with the measurements of images according to the *lālā*, then follow according to eight, seven and four *lālās*. The writer also discusses what is a *doṣa* (defect) and *guṇa* (qualification) in an image. The last chapter deals with *jñanadhāra* i.e. how to enshrine an image again if this book is burnt.

CHAPTER III

Principles of Indian Art and Sculpture

✓ We now proceed to trace the various principles underlying the vast domain of Indian art and sculpture extending over more than two thousand years. During this period many artists and sculptors were born, they tried to give shape to their ideas in many different ways, yet the principles which inspired them remained almost the same through these ages. It is fortunate for us that these main principles also found expression in Indian *Śilpaśāstras*. It is quite natural that these notions which inspired the Indian *śilpīs* would be different from those in other countries. We therefore, need not be surprised if the Indian point of view of art and sculpture be different from the standpoints of artists of other countries. The Indian standpoint has been emphasised by several writers of Indian *śilpaśāstras*. We find those views expressed in *Viṣṇudharmottarapurāṇa* as well as in *Matsyapurāṇa*. The former holds that as the gods give men all their desired objects, namely, *dharma*, *artha*, *kāma* and *mokṣa* (salvation), therefore the gods are to be worshipped by men by all means¹. What do men hanker after in this world? They are those very things—*dharma*, *artha*, *kāma*, even including *mokṣa* (salvation), which the mighty gods would bestow upon them if properly worshipped and propitiated. This is sufficient reason to induce men to worship gods. To worship gods, one must have their images prepared. Thus arose the necessity

(1) तस्मात् सर्वप्रयत्नेन नृणां पूज्या दिव्योक्तयः (P. III, Ch. I, S. 13).

of the art of image-making, and that When a the only
Buddhist doctrine, image-making, the law of image,
the sculptor's epistle, the artist's self-titled, in
cakra of the wife of the law, or of the state. Poets in the
place of the image of Buddha, the woman, served
the same purpose of glorifying the gods. Thus, the Hindu
sculptors did not make any statue for the crown prince,
but to meet the requirements of the worshipers, the
principle—'At the time of the law, and not with
the approval of the law, they wanted a vehicle
for At the time of the law, the Mithyoun, the
also holds the same view. I say that to worship gods and to
sing their praise is the best of Karma. Yogi, and it will bring
salvation to men.²

Thus we admit ourselves that we are situated
by the same conditions as the people of the
other religions. If we wish to understand the
Buddhist art, we must by necessity see
there were many minds that we wish to
grasp (or need) to, and to put it in
the mind of Lord Buddha, we are
the Buddhist. It is a very real and
sacred sculpture to have been made in the
, that they are some of the most
lithic, even more so than the
by sculpture, as we are now with
the Buddhist pillar of Bodhi. Such
then origin to the religious
followers of Lord Buddha. They

(२) क्रियायोगं प्रवक्ष्यामि देवताचर्यानुष्ठीर्त्तनम् ।

भुक्तिमुक्तिप्रबं यस्मान्नान्यहोकेषु विद्यते । (Ch. 30th, v. 2)

conducive to merit and virtue. It is the same case with Hindu devotees. In Gupta, Pala and other inscriptions we read of devotees making temples and installing images of Viṣṇu, Śiva, Śurja and other gods with the belief that those acts of merit would bring salvation to them. The same motive inspired the colonists of Siam, Champa, Java and other countries beyond the sea to erect the statues of Śiva, Brahmā, Chāndī, Gaṇeśa and others. Even in Modern India, the erection of new temples and images may be traced to the same cause. Thus religion in India gave an impetus to art and sculpture. It is the same in many other countries. Though in Assyria and Babylonia, a secular art grew up, yet religion supplied the motive force to art and sculpture in these countries. In Egypt, the gigantic pyramids and temples to numerous gods and the statues of various gods and goddesses, also point to the stimulus given by religion to Egyptian art. In China and Japan too, the introduction of Buddhism, saw the erection of many Buddhist temples and images.

According to the Indian point of view, art and sculpture are inter-related with other sciences. It is said in the Viṣṇudharmottaram that he who does not know properly the rules of *citra* (painting) can, by no means, be able to discern the characteristics of images (*Pratima-lakṣaṇa*). Again, without (a knowledge of) the science of dancing, the rules of painting are very difficult to be understood. Moreover, the science of dancing is difficult to be understood by one who is not acquainted with music. Lastly, without singing music cannot be understood.³ Thus according to the Indian point of view, for the proper appreciation of *Pratimā-lakṣaṇa*, one must

Relation of art with other sciences.

know the sciences of *chitra*, dancing, music and singing. It would be difficult for a Western artist to do only such a general picture. No doubt art in its broad sense like its Sanskrit equivalent *kala* includes the sciences of painting, dancing, music and singing. It must, however, be admitted that for a sculptor the science of painting is rather indispensable. Both the sciences of sculpture and painting cannot be happily separated, the line of demarcation between them is so thin.

Let us now consider what is a beautiful image according to the Indian point of view? A modern student of aesthetics would lay down the following principles to judge whether an image is beautiful or not. He would ask: 'What is this song or picture, this engaging personality presented in life or in a book, to me?'

'What effect does it really produce on me? Does it give me pleasure? and if so what sort or degree of pleasure? How is my nature affected by its presence and under its influence?' The modern aesthetic critic is to deal with the original facts as found in the images to these questions. But he will remember a ways that beauty exists in many forms.

It is very difficult to lay down any criterion of beauty. It may, however, be said that beauty must have truth in it, it must be universal. If any statue is appreciated in all ages and all countries, we can say that beauty and truth have found a happy combination there. Sometimes, a work of art, however, may not rise above the limits of a certain country or people's taste. An image may appeal to one nation because it finds its ideas and tradition well expressed in it, other nations may not like that particular

image at all be true to conventional proportions and traditions. It is to this reason that many works of Indian art are not appeal to many Western eyes. Any student who would remember that beauty exists in many forms, that in different periods, types & schools of taste shall be in themselves equal. In all ages there have been some excellent works known and some excellent works unknown.⁶

Some student notices that the Indian works of art should be true to nature. If we apply this criterion to works of Indian art, we shall find that the Indian artists and sculptors did not always follow nature. Assyria and Babylon first led to copy nature in art and sculpture. It was carried further by the artists and sculptors of Egypt and it reached its zenith in Greece. Greek artists were quite loyal to nature in copying human works of art and sculpture. Any Greek statue shows how beautiful this and how faithfully the sculptor has imitated 'physiognomy' in modelling the arms and different parts of the body. The Greek image is as true to nature as it possibly can be. In Gandhara the first Indian images were made in imitation of the Greek statues. In Gandhara, therefore, we can discern the influence of Greek models and consequently to attempt to follow nature. Excepting this Gandhara School, Indian sculptors did not pay so much attention to copy nature. The reason is quite obvious. The Hindu deities wanted to make the images of gods present their living and superhuman nature. The gods they regard, possess many attributes superior to human beings. They are higher than ordinary men. Therefore in making their representations, some symbols should be attached to them to signify their superiority. A man has two arms, naturally a god has

(5.) *Ibid.* XII.

be fall him ; if its belly be less, he will have fear of hunger ; if it is thin, he will suffer from loss of money. If the image has wounds from the fit of weapons, it indicates the death of the maker. If it inclines to the left, it bespeaks of the death of his wife, and if to the right, the death of his ownself. If its eyes are directed upwards, it makes him blind, if the eyes are cast downwards it will bring evil thoughts to him '7 Here the author lays down that the arms and the belly of the idol should not be out of proportion. The image also should not incline either to the right or to the left ; the eyes also should not be directed upwards or downwards.

Mayasāstra deals more elaborately on this negative aspect of Indian aesthetics. It says — 'If the face of the image is cast downwards, the deity would be ruined, he would no longer be respected and the wealth of the master would also be lost. If the nose (of the image) measures more than three *ganas*, it would kill the king soon for certain '8 The *Śilpārāja* here lays down that the face of the image should not be cast downwards, nor the nose be made more than three *ganas*.

It further lays down '9 — 'If the nose is crippled, it would kill prosperity ; if the forearms are out of proportion, there

(7) *Bṛhat-samhitā* ch. 59, § 60-62a

(8) प्रतिमा निम्नवदना यदि शिल्पो विनश्यति ।

चिरं न पूज्यते भक्तुर्विभयं नश्यति ध्रुवम् ॥ ३ ॥

नासात्रियवमानावप्यधिका यदि कल्प्यते ।

शीघ्रमेव हि राजानं निहन्तीति विनिश्चितम् ॥ ४ ॥

(9) नासादैन्ये श्रियं हन्ति दुःखं दैन्ये कपोलयोः ।

उग्रदंष्ट्रं प्रतिमा शीघ्रं निहनिष्यति नायकम् ॥

पुत्रहानिं प्रकुर्वते शोकं चाप्यधिकं तथा ।

मारीय नृत्प्राशये सर्वाः प्रजाः कालविपर्यये ॥ ६ ॥

comes sorrow; and an image with violent sight would kill the owner soon, would cause the loss of son, great sorrow and would kill all people as in epidemic. If the eyes are turned downwards and the sight is gentle, the kingdom of the king would be destroyed. If the sight is downcast and violent, it would kill the worshipper. If the sight is fixed on the nose, it would kill the *śikṣācharya*. If it turns on the side, it would kill the friend. So the sight must be made proportionate (*samudrashi*), which is peaceful as well as for the good of all people. If the nose becomes too thick, it would destroy the prosperity of the *śikṣiṇs*, if the forehead becomes too thick, it would create great trouble, if the sides are thick, there would be loss of life; if the arm pit be thick, it would kill the *śikṣiṇ*.

The Indian *śilpīśāstra* has tried to lay down their criterion of the beautiful in their own conventional way. The *Mātrakāya mā alakṣaṇam* also gives expression to the same idea. The Indian standpoint is that by following the *śāstras*, the artists would make their images beautiful. The artists, therefore, should take care that he does not violate any injunction of the *śāstras*. The writer says what things the artist should avoid. He says: "Now, I shall speak of the form of the mouth about its auspiciousness and inauspiciousness. It should be made slightly smiling, pleasant and possessed of all good signs. One should absolutely avoid the

उर्ध्वदृष्टिः तु रौद्री च राज्ञोः राष्ट्रं विनश्यति ।

अधोदृष्टिः स रौद्री च अर्चकं निहनिष्यति ॥

यदि नासाग्रदृष्टिः स्यात् शिल्पानार्थं विनश्यति ।

पार्श्वदृक् बन्धुनाशाय समदृष्टिस्तु कारयेत् ।

समदृष्टिस्तु शान्ता च सर्वजीवसुखा भवेत् ॥ ७ ॥

seat should be well fixed and of sufficient length and breadth

"The head like an umbrella, bringing prosperity of wealth and crops. The beautiful line of the eyebrow and forehead give etc. etc. prosperity

"If the idol is well-modelled, the subjects become happy and an idol with a conch-like neck is the bringer of all fulfilment

"The body in the lion posture increases strength and superfluity. The arms like the trunk of an elephant are the fulfillers of all desires

"(An idol) with a beautiful belly brings wealth of crops and superfluity. One with thighs like the plantain tree increases money and cattle, and one with becoming shanks makes villages prosperous

"An idol with beautiful feet brings perfection of character and learning. Thus are spoken of the excellences of an idol, . . . "

In plain words, the excellences of an image may be stated thus: its head should be like an umbrella, the line of the eye-brow and forehead should be beautiful, the neck should be like a conch, the body should be in the lion posture, the arms should be like the trunk of an elephant, the belly should be beautiful, the thighs should be like the plantain tree, the shanks should be becoming and the feet should be beautiful. Our *śilpācārya* also adds that the image should be well-modelled

These are the criterions of the beautiful according to the Indian point of view. Here only the outward form is spoken of and the Indian writers employed the peculiar Indian conventions in expressing their aesthetic sense. Some of these conventional forms may seem awkward to the modern art critics, but we must not forget that the *śāstra* writers had to speak in terms of Indian conventions,

The Ms. *Pratimā-māna-lakṣaṇam* also speaks about the defects and blemishes (*doṣa*) of the image. It says:—

“If it (the image) is deficient in length or breadth, there would be famine and national breakage. If it is limbless, he becomes hunch-backed and if it is noseless, he becomes a diseased.

“If the sight of the image is turned towards the left, cattle are destroyed, if upwards there is loss of wealth. One should avoid an idol with eyes small or round or contracted or defective or cast down. If the idol is made with a deep belly, it will always destroy crops.

“If the idol is defective in thighs, there would be permanent abortion. That is a great defect, if the nose, eye and finger—these three are short, or if the shank, neck and chin are long, or if the head, ear and nose are small, or if the joint, belly and navel are big, or if the hands, feet and eye are deep, or if the neck, mouth and the anus are short. The wise man after knowing these excellences and defects should make the idol.”¹⁸

These are the defects and blemishes (*doṣa*) which the artists are asked to avoid. Thus we get both the positive and negative sides of the Indian notion of the beautiful as stated in the excellences (*guṇa*) and defects (*doṣa*) of an image. The modern art-critics may not see eye to eye with these notions of Indian aesthetics, but we must not forget that we have to take into account these ideas of the Indian *śilpa* writers for a proper understanding of Indian sculptures. Here, however, the last word about the Indian idea of the beautiful is not said, which is said by *Sukrati* when it maintains that an image should be such as would infuse the spirit of meditation in the heart of the on-looker. Such an image is ideal from the Indian point of view.

From the remarks of *Majakāstra* and *Prātimā-māna-lalasaṅgam* we find that these *śilpācāryas* attached great importance to the eyes and to the proportion of other limbs. From these negative elements we can conclude that to make the image beautiful its sight must be made *Samadr̥ṣṭi*, which will be calm and peaceful and must make other limbs quite subordinate. These considerations lead us to the positive side of the Indian notion of the beautiful. We have got the nuts of the theory, let us turn to the axes as in these books.

In discussing the positive aspect of Indian notion of the aesthetic science, the books quoted above come to our rescue. The *Sukranitī* holds that an image made according to the principles laid down by *śilp śāstras* is beautiful. It says 'That which is beautiful according to the measurements laid down in the *śāstras* is really beautiful, not mythical. Again, that which is not according to the measurements laid down in the *śāstras* is not beautiful, says the wise'. The *Pratimā māna lalasaṅgam* also emphasises the same point when it says¹⁵:

अशास्त्रेण मुखं कृत्वा यजमानो विनश्यति ॥ २० ॥

If the face is made not according to the *Śāstras*, the *Yajamaṇa* would be killed. It also says:

सशास्त्रेण मुखं कृत्वा वर्द्धते सहबान्धवैः ॥ २२ क ॥

If the face, on the contrary, is made according to the *śāstras*, he flourishes with his relatives.

The *Sukranitī* makes a little concession in holding that an image made not according to the principles of *śāstras*, but in imitation of another image by an expert is also beautiful. It says—'Those limbs are beautiful which are neither more or less in measurement than the limbs of images prepared by the experts.'

(14) *Sukranitī*, ch. IV, Sec. IV, s. 211-215.

(15) *Sloka*. 20-21.

(16) *Sukranitī* ch. IV, Sec. IV, s. 210-212.

A particular image may appear to ^{be} *chitrā* in a way but we can not call such an image *chitra*. *Sukraniti* uses the situation clearly when it says, '... tādā vā tasya *chitra* bhavati yā ekaṁ nividyaśaśantam' (17) (18). We are not concerned with these. We are interested in that beautiful images could be produced without a model. It is very difficult to find such a case in art and sculpture in which all the principles of *Silpasastra* have been followed. It requires the mind of a great artist to create a beautiful and beautiful image. He follows all the *Silpaśāstra* and produces a marvellous image without a model. So the *Sukraniti* is an exception when the sculptor is not to follow the model of an expert. The *Sukraniti* also mentions that the work that is produced by a great artist is beautiful and good in all countries. In many cases, however, the *Silpasastra* did not insist on the same rule for all *Silpaśāstra*. We quote the following, to show that it is not a rule. 'There is no rule about the figures, but it should be made according to the looks beautiful. The artist has freedom and latitude to the artist and the beauty and grace cannot be imparted to the image by any cut or tried rule. It must come from the heart of the artist and sculptor. It depends on the subtle way with which the brush and the chisel are managed. If the artist is great he can impart beauty and grace to the image without a model. *Silpaśāstra* says 'the outside form is what' and the person is making the image beautiful. So the *Sukraniti* says down 'One should design for all the things that is useful to each' (19). This should be the guiding principle of all artists. It is significant to note that though the *Sukraniti* laid down a clear rule for measurements for making images, yet he is

(17) *Ibid* 1. 21

(18) *Ibid* 1. 21d.

(19) *Ibid* 1. 37d.

aligned thus the measurements will give only outward form and not give an idea of the inner soul that comes out down the above principle. It is only by such measurement of latitude, longitude, etc., that we make beautiful images and not have the *Silpa* canon. If, however, we know that though the *Silpa* are bound by certain *Silpa* canon, certain latitude is also given to them. We put the content of freedom that would reflect upon the beauty, the grace, the beautiful images. We put not that that creates the beauty of the image, but that beauty is the result.

The *anugas* of the *Silpa* in series of *anugas* is used to give expression to the *Silpa* that they have with the active and creative nature of beauty. They were not like the modern *Silpa* that they are given to the canon in the same way. The *Silpa* *anuga* is a new way of life it is to create a notion of beauty that they have with images made according to the *Silpa* canon and not the beautiful thing also we are able to see in those artists who are given to the *Silpa* canon. They are here. As *Silpa* in India was only dependent on religion they had to go further in creating what was beautiful. What was in image form, the images have a function to serve, namely, to help the worshippers in their work. The images should be such as would be able to attract the respect and devotion of the devotees. Therefore, according to the Indian *Silpa* canon, an image to be beautiful is of a contemplative mood, but the highest one is placed by the Indian *Silpa* canon, which is said to be the highest one. The distinguishing characteristic of Indian art is the *Silpa* canon. The spirit, the power, the character of an image is the power. The power is the power of the image. The human mind of image is the power, but the power. Besides the human mind, the power is the power of the image.

character of an image—even direct observation (s of no use)²¹ This principle as laid down by the author of *Sulvaniti*, is of great importance in the history of Indian art and sculpture. Indian artists put great importance to this characteristic—indeed it became their guiding principle. Neither in painting nor in sculpture, did the real artists pay any heed to the outward form to the anatomy of the figure. They did not follow physiology in their representations, but tried to make the figures *Santam* and *Śivam*. The Indian artists tried to express the attitude of contemplation in the face of the image, so that as soon as anyone—either a worshipper or a layman—sees the figure, one is struck with the calmness and the contemplative mood of the image. The figures of Buddha of Śāranath of the Gupta period are typical examples of this kind. When one looks at these Śāranath images of Buddha one feels nearer to the Lord who is engaged in profound contemplation. The sculptor has made the whole figure breathe an air of *dhyāna* (contemplation). These figures really help the devotees in contemplation and *Yoga*. Indian art and sculpture has reached the highest perfection in these Buddhist images. Compared with these noble images of Śāranath the Gandhara statues of Buddha do not appear to be so much imposing or contemplative. The Gandhara statues lack that air of *Śivam*, *Santam* and *Sundaram*. There are many Hindu statues in *dhyāna* (meditation) all kinds as those of Śiva, Viṣṇu and others, which inspire the worshippers with the spirit of contemplation. We do never maintain that all the Hindu or Buddhist images come up to this high standard. There are, however, many Hindu or Buddhist images, which are rather crude and awkward and do not inspire the worshippers with the happy mood of contemplation. It should be remembered that such figures belong to that age of decadence in our

(21) *Ibid*, p. 147-151.

history of Indian art and sculpture, when the human figures were neglected in the art itself, we have seen already. Still, the *dharmapala* type of image is the most important one which Indian art sculpture differs from the art and sculpture of other countries. It is due to this human figure of the *dharmapala* type which is devoted more to the face and did not take into consideration of the limbs. In many cases, therefore, the Indian images look disproportionate and unbalanced. There is a story who would evoke the following of a story in a village in India. If we are asked 'What is the contribution of Indian art sculpture to the world?' The reply would be: 'It is the principle of making images of contemplative (*dhyan*) mood and *Yogi* attitude and to make the *Santam*, *Sram* and *Sandham* in character. Greek images are *progras*, Egyptian images are very *human*, and Indian images are contemplative in character. The Indian *Santam* says: 'I will not make the images contemplative if it is necessary that the artist should also be of a contemplative mood. It would not be possible for him to produce such images.'

Human Figures Another nature of Indian art sculpture is that to be making of human figures. In India we never come across any figure of any man king or emperor or scholar. In the Bharhut or Sanchi sculptures, we do find human figures, but there they occupy a secondary position. Thus the scene in the Bharhut sculpture where the worshippers are represented as worshipping the sacred Bodhi tree, the sculptor gives importance to the Bodhi tree and being. In the human figures only in the secondary character. (Take the representation of the stupa with human worshippers in the Bharhut sculpture—here also the human figures are brought in only to show the sacred character and importance of the Stupa²²

(22) Rhys Davids, *Buddhist India* page 81.

Even such personages as kings and queens do not receive as much attention from the Indian artists. Take, for example, king and queen watching a procession as it leaves a fort as represented in the Sanchi Lope²³ or king Pisonaca in his chariot²⁴ or king Ajatasattu starting out to visit the Buddha²⁵ is in the stupi of Bhuhut. Here again the kings and queens occupy only a low position and are brought in only to glorify Buddha. In other periods of Indian history, there were also great kings and emperors in India. Why do we not find any statue of those mighty sovereigns of India? We are not to go far to seek the reason. The art and sculpture in India, as we have already seen, is religious in character. Indian sculptors devoted all their attention in making images of gods. In Indian painting, we find the figures of Buddha, Gopā and Rāhulā as in the Ajanta Caves; we also get the representations of royal processions in the Ajanta and Bagh paintings. Egypt, however, made the images of gods as well as of her Emperors. In India, it is due to the reputation of the *kulpeśastras* which spoke against the construction of human figures. The *Sukramiti* says²⁶—'The images of gods yield happiness to men and lead to heaven, but those of men lead away from heaven and yield grief.' It adds that 'the images of gods even if ill formed, are for the good of men. Again the images of men, even if well formed, are never for human good.'²⁷ It is further told by his *guru* that an image of a man, be he even the king of the country, would bring evil to him, he would not make such a statue. Such injunctions, therefore, do not tend to encourage the making of human figures. Neither the sculptor nor the donor would like to go away from the path

(23) *Ibid* page 64.

(24) *Ibid* page 5.

(25) *Ibid* page 9.

(26) *Sukramiti*, ch. IV, sec. IV, n. 154-157.

(27) *Ibid* n. 158.

of heaven by *Devagharu* *śāle* *pratyakṣa*. We have of a figure of a king in lead *śīle* is the broken Mathura statue of the *Mihāḍja Kūśka*. It may be mentioned en-passant that the coins of the King *Kūśka* also bear the figure. Here we find the king standing in *śīrka* costume with a sword³⁹. We also have the coin of the king *Samudra Gupta*, who is represented seated and playing his lyre in his coin⁴⁰. Again, the king *Chandragupta II*, *Vikramaditya* appears in his coin shooting lion⁴¹. Besides these, the Indian coins give us some more representations of other kings. In later ages, we have figures of *Chaitanya*, *Gour* and *Nirā*, *Sunkaśchārya* and others perhaps because they were religious reformers. In some Buddhist images, like *Avalokiteśvara*, we have the figure of the donor inscribed. Thus in a *Meyerbhūpa* image of *Avalokiteśvara*, we have the figure of the king *Rāyabhanja* inscribed at the foot of the image. In later period, there arose a school of Portraiture painting in the Punjab. This branch of painting flourished specially in connection with the Mogul School of Painting, where we find the portraits of numerous Mogul Emperors and nobles.



(38) Gaidner, *Catalogue of Greek and Sythian Kings of Bactria and India*, Pt. XXVI, 6.

(39) *J. R. A. S.* 1910 Pt. I, 5.

(40) *Ibid* Pt. II, 6.

CHAPTER IV

Pratimā-laharaṇam

The term *Silpaśāstra* includes all the three sciences of *pratima* (images), *citra* (painting) and *āsta* (architecture). In discussing the main principles of the *Silpaśāstra*, we shall naturally have to deal with all these three sciences. Let us begin with the consideration of the theory of image-making (*Pratimā-laharaṇam*)

What are the materials sanctioned by the *śāstras* for making images? *Pratimas* (images) generally may be constructed from various elements which the sculptors find at their disposal. An image may be made of wood, earth, jewel, gold, silver, copper and stone. Vāṭsya in his *Bhātasaṃhitā* speaks of these elements of images and also of the inherent qualities of these images. He says—An image of wood and of earth gives long life, prosperity, strength and victory. An image of jewel does good to men and an image of gold gives nourishment. When an image of silver brings fame, that of copper increases population and that of stone or *linga* gives ground³¹. The sage Śukranātha in his *Sukraniti* also speaks of the materials for image-making. He says—'Images are made of sands, pebbles, conch-shells, earth, woods, stones and metals³². In another place he says—'The artist should construct

(31) आयु श्रीवलजयदा दारुमयी मृन्मयी तथा प्रतिमा ।
लोकहिताय मणिमयी सौवर्णी पुष्टिदा भवति ॥ ४ ॥
रजतमयी कीर्तिकरी प्रजाविवृद्धिं करोति ताम्रमयी ।
भूलाभं तु महान्तं शैलो प्रतिमाथवा लिङ्गम् ॥ ५ ॥

(32) *Sukraniti*, ch. IV, Sec. IV 8. 151.

images with white, yellow, red and black stones according to the ages, and with red, white, yellow, black, etc. (33) *Sukrācāya* also writes that the images of different ages are made of different materials. He says: 'In golden, silver, copper and bronze in the *Śāṭya*, *Trīṭha*, *Dvāpāra* and *Kalīyuga* respectively' (34). He further says, 'The image may be of iron or lead according to the age of the image, say the sage' (35). *Matasyupaniṣad* also has stated that the image may be made of gold, silver, copper, jewel stone, wood, etc. (36).

There are only these are the materials for making images. Let us now see with what materials the artists actually worked. Truly speaking, stone supplied the artists with materials from the earliest time in the history of art. At an early stage. From the time of Assyria, the Egyptians were chiefly using stones. The metals, iron, gold, etc. were easily accessible sources. These stones of Basalt and one of Mithuna and white stone of Agra were very often used to make images. Even to the present day the sculptors are using stones for this purpose. The white stone of India sculpture supplies us with many examples of work in stone. Gold was used by the Egyptians to make silver images of their gods. There is a fine example of gold work in the British Museum. It is the casket No. 2 of Beni Hasan period, the reign of the Thutmosis III. It contains four seated figures, three of them are Buddha, a lay follower, a male ascetic and a female ascetic. This casket which is now preserved in the British Museum is wrought in gold. There is the little gold statue of Buddha, now deposed

(33) *Ibid.*, p. 310-11.

(34) *Ibid.*, p. 311.

(35) *Ibid.*, p. 317.

(36) *Matasyupaniṣad* ch. 368, p. 38.

also in the British Museum. This gold image of Buddha has been ascribed to A. D. 500.³⁷ Many small gold and silver images of Buddha are found in the *dagalas* of Ceylon.³⁸ In Benares, we have the gold image of the goddess Annapurna, and the image of Śaṁ in silver. The family gods and goddesses are often made of gold, silver and copper. A silver image of Viṣṇu was discovered at the village of Chudam in Bengal. It belongs to the Pala Period.³⁹ Bronze images were manufactured in Bengal, whence the practice of making bronze images went over to Nepal and Tibet. Bronze statues of Buddha (1 to 2 feet high) were discovered at Buddhavāṁ in the Krishna District, Madras about 1870. They are now deposited in the British Museum. They resemble the Śunāth sculptures and may be assigned to the fifth or sixth century A. D.⁴⁰ A rich collection of bronze images of Hīrṇya and Buddhist gods has been gathered from Ceylon. We have the bronze statuette of a Bodhisattva from Anurādhapura, the bronze image of Śiva Natarāja from Polonnaruwa (now in the Colombo Museum). We have also the bronze image of Śiva and of Pārvatī as well as the bronze seated Buddha, preserved in the Colombo Museum.⁴¹ The Southern India also affords a rich field for the bronze images, accounts of which have been brought together by Mr O. C. Ganguly in his book—*Bronze images of South India*. In Java, a little bronze image of Mañjuśrī was discovered; it is now in the British Museum.⁴² Another bronze image of Buddha was

(37) V. Smith—A History of Fine Art in India and Ceylon, pp 356-357.

(38) Ind. Ant. XIII 15.

(39) R. D. Bānājī Bhaṅgī, Itihās I p 281.

(40) A History of Fine Art in India and Ceylon, pp 179-180.

(41) *Ibid* pp 245-258.

(42) *Ibid* p 207.

discovered at Buddha Gaya. It is now kept in the Museum of the Bangiya Sahitya Parishat, Calcutta. It has an inscription from which we learn that the image was dedicated by Āhābānalla. It belongs to the Gupta Period.⁴³ Images of earth cannot endure the test of time as they are destroyed in no time. At the present day, in Bengal, images to be worshipped are generally made of earth. Images of wood also are not very common. The figures of Jagannātha, Subhadrā and Baladevā of the Puri temple are usually made of wood. The extant images of Śrī Chaitanya are made of wood. There is one such wooden image of Chaitanya at Dāda pūr in Orissa, and many in Nāwidpur in Bengal. Of wood carving, we have an example from the temple of Kālī in the Chamba State, which contains the figures of Śiva and Parvati, belonging to A.D. 700. In Dacca, Bengal, there are some fine specimens of wooden images. The beautiful image of Yashodhara at Dhāmā is said to have been built of the wood which remained after making the image of Jagannātha of Puri. The image of Bhagavati with eight hands and that of Baladevā of the same place are also of wood.⁴⁴ In the Mahābhārata it is said that a wooden image of Bhīma was smashed to pieces by the old Dhṛta Astha. We cannot know of other instances of images of iron or of gold. We hear of a golden image of Buddha made by the king Husha, which was equal to the king in stature and was kept in a tower 100 feet high. There was a smaller image, 3 feet high, which was carried in procession.

Let us now turn to the measurements of *Pratimā*. Images may be divided into two classes: Images in general and particular images. The measurements of Images.

(43) R. D. Banerji, *Bānglar Itihās*, I p. 70.

(44) *Dhākā Itihās* (J. Ray), I, p. 385-391.

ments of *pratimās* in general are given here. They occur in the following books —

- (1) *Bṛhatsamhitā*
- (2) *Viṣṇudharmottarapurāṇa*
- (3) *Sukānti*
- (4) *Matsyapurāṇa*
- (5) *Agnipurāṇa*
- (6) *Māyāśāstram*
- (6) *Pratimānāmāyāśāstram*

We shall here give the measurements of *Māyāśāstra* and *Pratimā-mānolaksanam*, as those of other books are already well-known to scholars. Measurements are given often in the unit of an *angula*. What is an *angula*? The *Matsyapurāṇa* gives the following table of measurement. A circle in the rays of the sun is a *ṭrasaśru*. Eight such *śrus* make a *vālāgra*, eight of which *āgras* make a *likṣya*. Eight *likṣyas* make one *yukā*, eight *yukās* make one *yava*, eight of which make one *angula*.⁴⁵ A next valuable table is given by Vaiśāhamihīa in his *Bṛhatsamhitā*. The circle which is seen in the rays of the sun coming through the window is called *paramānu*. *Paramānu*, *rajaś*, *vālāgra*, *likṣya*, *yukā*, *yava* and *angula*—these should be increased eight times respectively. An *angula* is taken as a *mūtra* of a man.⁴⁶ So we get these tables for the purpose of comparison.

<i>Bṛhatsamhitā</i>		<i>Matsyapurāṇam</i>	
8 Paramānus	= 1 Rajaś	8 ṭrasaśrus	= 1 Vālāgra
8 Rajaśs	= 1 Vālāgra	8 Vālāgras	= 1 Likṣya (Likṣya ²)
8 Vālāgras	= 1 Likṣya	8 Likṣyas	= 1 Yukā
8 Likṣas	= 1 Yukā	8 Yukās	= 1 Yava
8 Yukas	= 1 Yava	8 Yavas	= 1 Anguli.
8 Yavas	= 1 Anguli		

(45) *Matsyapurāṇa* i, ch. 268, s. 17-18.

(46) *Bṛhatsamhitā* ch. 68, s. 1-2.

The *Sukraniti* also explicitly explains it as follows: An *aṅgula* is one of the ten parts (parts of a hand).⁴⁷ When the Indian *Silpaśāstras* come across the measurements of an image, they speak more of *tālās*. A *tālā* may be of four, six, seven, eight or ten *tālās*. What, then, is a *tālā*? The *Sukraniti* says: width being half of a *tālā* = twelve *aṅgulas*.⁴⁸ Vasudhadeva also says that the space covered by twelve *aṅgulas* is called a *tālā*. The same thing is repeated by *Pāṭya nūlakīrtanam*. The *Sukraniti* also adds that the height of images varies from seven *tālās* according to the condition of castes.⁴⁹ Again, it says that images are of five *tālās* *vā d pañcātale* = nine *tālās* in *Trotā*, of eight *tālās* in *Dvayantī* = seven *tālās* in *Kalī*.⁵⁰ This opinion, however, is clearly wrong because by the writers of Indian *Silpaśāstras* as by the *tālā* tradition. In making images even this book itself prescribes that the images should be of nine *tālās*. The *Mahāyājñam* supports this statement which says that the images of gods, *dēvāras* and *devatras* should be of nine *tālās*. *Mayakāstra* in speaking of the measurement of a figure says of nine *tālās* for the images of gods. When an image is of nine *tālās*, the measurement would come to 60 *aṅgulas*. The *Vaiśādharmasūtra* says: On knowing the measurement of a *Hansa* (type of man) is 100 *aṅgulas*, increase by eight, according to the measure of his own *aṅgula*.

We now proceed with the measurements of *pratināḥ* as given in *Mayakāṣṭham*. In chapter of the *Mayakāṣṭham*, we

(6) Sukanti, IV, et al IV . 10.

(11) *Ibid.*, n. 170

(41) *Ibid.*, 8 17 17b.

(5) *Ibid.* 1, 184-185.

(61) Matsyapurāṇam ch. 354, , 10

get the measurement of images of nine *tālas*. We give here a free rendering of a part of the first chapter. It says :—
 “The image should be divided into two parts, which again should be divided into two more parts. The last part should be divided into two parts and the last again into three parts.

“That should consist of eight *aṅgulas*, one half of which should be the measurement of the head. Some maintain that the end of hair is its one-fourth part. What is said about the neck (*grvā*) is the best according to the nine *tāla* measurements.

“In the excellent nine *tāla*, the head should be of four *aṅgulas*, the face (*mukha*) twelve and the neck four *aṅgulas*.

“The length from the neck to the breast should be twelve *aṅgulas*, there should be the same length from the breast to the navel, as well as from navel to the end (4).

“From the knee to the *gūlha* (ankle) it should be twenty-four *aṅgulas*, from the thigh to the ankle, it should be four *aṅgulas*. In *navatāla*, this measurement of hundred and eight *aṅgulas* are spoken of. (5).

“The foot is said to be of twelve *aṅgulas* and the toe of four *aṅgulas*. (6)

“Whatever has been said of in nine *tāla*, the first should be of twelve *aṅgulas*. From the end of the hair to the eyebrow, the length should be four *aṅgulas*. The nose should be known to be of as much ; as also the chin. (7).

“The eye should be two *aṅgulas* broad and four in length. Ears should be as much broad and as much long. (8)./

“The distance between the two ears is said to be twelve *aṅgulas*, and that from the root of the ear to the end of the nose is eight *aṅgulas*. The nose should be two *aṅgulas* broad and the neck eight *aṅgulas* broad. (9).

“The distance between the two hands should be twenty.

four *angulas* and the distance between the breasts twelve *angulas* (15).

"The upper portion of the neck has the twelve *angulas* broad, and the lower portion half the *ang* (16) and (17).

"The thigh should be twelve *angulas* broad and the knee eight *angulas*—the neck of the leg should be the same, and that of the *gubbi* its half. (18)

"The breadth of the torso should be six *angulas*. (19)

"The length from the neck to the shoulder should be eight *angulas*, that from the shoulder to the elbow should be twenty-four *angulas*, that from the elbow to the wrist of the hand ten *angulas*, and that from the wrist to the middle finger twelve *angulas*. (20). ✍

"The breadth of the foot of the man should be six *angulas*, that of the elbow six to be five *angul*—the wrist of the hand six *angulas*, and that of the little wrist four extended six *angula*. (21)

This description of the measurements of the human form, the writer of this *śilpa* has taken from the *śilpa* of the *śāstra*—the measurements of the figures of gods—thus we may observe that this section being with the measurements of the human body is wanting in the *śilpa* of the *śāstra*—the writer says:

"The forehead (of the female figure) should be five *angulas*, the distance from the neck to the throat, that of the breast to the navel, that of the navel to the pubis—these should all be twelve *angulas*—the height of the body should be twenty-four *angulas*. The upper arm and the lower arm should be equal, and the *galpha* should be three *angulas*. This is the measurement of the goddess as suggested by Varaha-muni. (22).

"The legs should be equal, the fingers and toes of six. The thigh and the knee should be equal, the navel, the elbow, the distance between the breast and the neck—these should be of three, the neck of one, the face of three, the forehead of

one. This is said to be one *līla*. This first distribution (of the measurement) is made by *trastu*. (17)

“When the tip of the hand is placed at the end of the breast, it is the attitude of giving *abhaya* (protection) of the hand of the god. Eyes should be like the conch (*śaṁkhā*) and the disc (*cakra*). If the hand is on the waist, it is said to be the attitude of giving *vara* (blessing). (18)

“Whatever would be the measurement of the images, its *ṭīṭha* (platform) should be half its height. The *kūṭa* (crown) should be designed in such a way as to be twice the measurement of the face. (19).⁵²

The writer of *Mayaśūtram*, then goes to speak about the height of the images of goddesses. He cites the opinion of many distinguished *śilpācārjaya* such as Manu, *Trastu* and others when he says that the height of the female god should reach up to the ear of the male god. The writer lays down the following principle as regards the sight of the goddess. He says that if the sight of the goddess be fixed from the middle of the breast to the knee it is pleasant.⁵³

In Chapter I of *Mayaśūtram*, smaller images are described. The smaller images are generally family gods and are kept in the temples attached to the family-house. The writer says in a temple attached to a house the image should be of three and fifteen *anṅula*. The *paṇamāna* should take his *anṅula* as the unit of measurement, and in small images the length and other things should be measured with *grāva*. Of the mixed images, their measurement should be by *māna anṅula*.⁵⁴

The writer then lays down some general principles when he says: The image should certainly be made beautiful by the *śilpin*. He then classifies the images: (1) The image up to

⁵² *Mayaśūtram*, § 1--10.

⁵³ *Mayaśūtram*, ch. I, § 20.

⁵⁴ *Ibid.*, Ch. II, §. 4--6.

end of the arm is the head, (2) the one up to the breast is *madhya* i.e. (3) the one up to the navel is the worst. He gives some warning to the sculptors when he says one should avoid making the images of the crooked neck of the cow (f 66).

We now turn to the incomplete Ms. of *Pratimālakṣaṇam* of Viśva'harati Dānaya which gives the following measurement of the image—It is to be noted that the measurement given by this Ms. is a rather peculiar one and is well deserving to be noticed separately. It says—The face is to be one *lāla* of twelve *anṅulas*. The following are the characteristics of the *uttama*, *madhya* and *adhama* *pratimās*: 24 *anṅulas*, 20 *anṅulas*, and 112 *anṅulas* (i.e. height). The hair should be of five *anṅulas*, the face of thirteen *anṅulas* (though in a previous line it is said to be twelve *anṅulas*) and the neck of five *anṅulas*. The distance from the neck to the breast should be five *anṅulas*, and that from the breast to the navel same. This is the measurement of the face (i.e., twelve or thirteen *anṅulas* other *śilpa* books lay down twelve *anṅulas*). Again the distance from the navel to pelvis should be the same. The thigh and the knee should be five *anṅulas*. The *lambhā* i.e. *pāda* also should be of five *anṅulas*. The fingers of the *Pratima* should be long. The breadth of the face is said to be eleven *anṅulas*, the forehead of nine *anṅulas*, the nose of eight *anṅulas* and the ear of nine *anṅulas*. The length of the arm should be known to be thirty-seven *anṅulas* and the distance from the arm to the other twenty-four *anṅulas*. The distance from one breast to the other should be twenty-one *anṅulas*. The length of the belly should be sixteen *anṅulas*, that of the thigh seven *anṅulas* and the base of the thigh five *anṅulas*. Eyes should be equal in length and the distance from one eye to the other should be the same. The length of the eye should be seven *anṅulas*.

About the fingers, the writer goes on to say that the palm of the hand should be of six *anṅulas*. The thumb is said to

be four *angulas* long, the fore-finger five *angulas* and a half, the middle finger six *angulas* and the little finger four *angulas*.

Let us now turn to the interesting comment of *Pratima-māna-lakṣaṇam*, whose details version is still extant. In this *śulpa* work, measurements of images are given in various *tālas* have been given in detail. It should be noted that at the end of the Sanskrit version all these various measurements have been summarised. These tables, however, are not in the Tibetan translation. The writer has next given the measurement of images to 16 *tāla*, which amounts to 108 *angulas* or 868 *yaṇas*, then according to 15 *tāla*, which comes to 96 *angulis* or 768 *yaṇas* then according to 14 *tāla*, which comes to 84 *angulis* or 672 *yaṇas*, then according to 13 *tāla*, which amounts to 72 *angulis* or 576 *yaṇas*, then according to 12 *tāla*, which amounts to 60 *angulis* or 480 *yaṇas*, then according to 11 *tāla*, which comes to 48 *angulis* or 384 *yaṇas*, then according to 10 *tāla*, which amounts to 36 *angulis* or 288 *yaṇas*, then according to 9 *tāla*, which amounts to 24 *angulis* or 192 *yaṇas*, then according to 8 *tāla*, which amounts to 16 *angulis* or 128 *yaṇas*, then according to 7 *tāla*, which amounts to 12 *angulis* or 96 *yaṇas*, then according to 6 *tāla*, which amounts to 8 *angulis* or 64 *yaṇas*, then according to 5 *tāla*, which amounts to 6 *angulis* or 48 *yaṇas*, then according to 4 *tāla*, which amounts to 4 *angulis* or 32 *yaṇas*, then according to 3 *tāla*, which amounts to 3 *angulis* or 24 *yaṇas*, then according to 2 *tāla*, which amounts to 2 *angulis* or 16 *yaṇas*, then according to 1 *tāla*, which amounts to 1 *angula* or 8 *yaṇas*.

The measurements according to nine *tālas* are given first, because they are most common. They are as follows:

1.	शिर (head)	...	...	1 <i>angula</i>
2.	मुख (face)	...	...	12 <i>angulas</i>
3.	श्रीवा (neck)	...	...	4 "
4.	देह	...	...	24 "
5.	नितम्ब	...	...	2 "
6.	कटि	...	...	1 "
7.	ऊरु	...	...	24 "
8.	जात्रु	...	...	4 "
9.	पिण्ड	...	...	24 "
10.	गुल्फ	...	...	2 "
11.	अधोभाग	...	...	4 "
12.	द्विर्भाज	...	...	17 "

15.	बाहुभाग	...	...	...	16	,
14.	प्रवाहु	...	...	...	18	,
15.	करभाग	...	...	...	12	,

Then we come to *astalala* measurements amounting to 96 *angulas* or 364 *gatas*. They are as follows:—

1.	शिर (head)	...	...	3 anguls.
2.	मुख (face)...	...	...	12 ,
3.	ग्रीवा (neck)	...	...	3 "
4.	देह ...	...	...	22 "
5.	नितम्ब ...	...	...	1 ,
6.	कटि ...	...	...	3 "
7.	ऊरु ...	...	...	22 "
8.	जानु ...	...	...	3 "
9.	पिण्ड ...	...	...	22 "
10.	गुल्फ ...	...	...	1 "
11.	अधोभाग ...	...	...	3 "
12.	द्विर्द्विश .	..	...	9 "
• 13.	बाहु ..	..		14 "
14.	कर ....	...	...	12 "

The measurements of six *tālas* of 72 *angulas* or 576 *gatas* are as follows:—

1.	शिर (head)	...	....	2	,
2.	मुख (face)	.	...	12	,
3.	ग्रीवा (neck)	....	...	2	,
4.	देह	...	...	16	,
5.	नितम्ब	...	....	1	,
6.	कटि	....	...	2	,
7.	ऊरु	...	....	16	,
8.	जानु	....	....	2	,

9.	पिशङ्ग	...	....	...	16	"
10.	गुल्फ	...	...	..	1	"
11.	अधोभाग	...	.	.	2	"
12.	हिकाराग्र	..	..	..	14	"
13.	वाहु	...	....	..	10	"
14.	प्रवाहु	...	..	..	12	"
15.	करपल्लव	....	...	...	8	"

The measurements according to *dasatāla*, by which images of Nara, Nārāyana, Rama, Indra and others are made, are given below :—

1.	शिर	..	...	...	4 angulis.	
2.	मुख (face)	..	...	.	12	"
3.	ग्रीवा (neck)	....	...	...	4	"
4.	देह	..	...	...	24	"
5.	नितम्ब	....	..	.	4	"
6.	कटि	...	....	.	5	"
7.	ऊरु	....	....	...	26	"
8.	जालु	....	..	.	5	"
9.	जंघा	...	..	..	26	"
10.	गुल्फ	...	....	...	3	"
11.	अधोभाग	....	..	..	5	"
12.	हिकारा	....	...	...	16	"
13.	वाहु	....	...	..	18	"
14.	प्रवाहु	...	....	....	16	"
15.	कर	....	....	..	12	"

The measurements of images according to *satāla* specially for the dwarfs amounting to 84 *angulis* or 672 *yauvas* are given below :

1,	शिर (head)....	....	....	3 angulis.
2.	मुख (face)	....	....	12 "

3.	ग्रीवा (neck)	.	...	3	"
4.	देह	..	..	19	"
5.	नितम्ब	...	...	1	"
6.	कटि	.	...	2	"
7.	ऊरु	.	..	19	"
8.	जानु	...	..	3	"
9.	पिण्ड	.	..	19	"
10.	गुल्फ	...	...	1	"
11.	अधोभाग	...	...	2	"
12.	हिक्रांश	..	...	5	"
13.	बाहु	....	..	12	"
14.	प्रबाहु	..	...	14	"
15.	कर	..	....	10	"

Lastly, the measurements according to *catantāla* are given :

1.	शिर (head)	.	..	1 angula,
2.	मुख (face)	..	..	12 "
3.	ग्रीवा (neck)	...	...	1 "
4.	देह	..	..	12 "
5.	नितम्ब	...	....	—
6.	कटि	....	....	1 "
7.	ऊरु	.	..	9 "
8.	जानु	....	.	1 "
9.	पिण्ड	...	...	9 "
10.	गुल्फ	....	....	—

11.	पाणि	...	.	...	1	„
12.	हिकांदा	...	...		8	„
13.	बाहु		...	...	6	„
14.	प्रबाहु	..	.		8	„
15.	कर	...	...	...	7	„

These measurements of images according to the *śeṣaṇṭāla*, we get from *Pratima māna-lakṣaṇam*. The sculptors were asked to follow these measurements in making images. Even at the present day, we find sculptors in Bengal, Orissa and South India, who still follow the old rules and try to keep up the old tradition.



CHAPTER V.

The Beginning of Hindu Images

In the last chapter, we have dealt with *Pratimā-lakṣaṇa* (the theory of images) in general. Let us now proceed to speak of *pratimas* in particular, namely, Bṛahmā, Viṣṇu, Śiva and other gods. The general principles of these particular gods are given in the *Vaṇudharmottaram*, *Matsya-purāṇam*, *Bṛhatsamita*, *Sukra-niṭi*. The books instead of dealing with the theories relating to the various gods, it is more profitable to turn to the actual records of these sculptures and to trace the beginning of the Hindu images.

The origin of Pictorial images has been thoroughly traced by the French Indologist M. Leconte de Lisle. What is the beginning of the Hindu pictorial art? It is a very old question. The question has been answered by some scholars. A. A. Macdonell and others⁵⁰ think the Vedas themselves were of some use as they tell us how we were in the early days. But we get no pictorial ideas from the Vedas. In the Vedas, Śiva, Viṣṇu, and Brahmā are not worshipped as gods. They are worshipped as deities in the temples as if they were gods. But the Vedas themselves are no evidence of the beginning of the Hindu art. The Vedas show that the images of the gods were not made in the Vedas. But how, however, have the early pictorial art been so old? It is the physical appearance of the gods as they are described in the Vedas. They are not to be worshipped, but they are to be worshipped. It is, however, doubtful whether the images of these gods were really made at that early age. It is admitted by scholars that Hindu images were produced from B.C. 500. Panini and Patañjali were acquainted with the images of gods. Unfortunately we have no record of the images of gods.

⁵⁰ Leconte de Lisle, *op. cit.* p. 100. A. A. Macdonell (*Review*, October 1920) and J. K. A. S. (1920, B. Litt. exam.) have also written on this subject, p. xxxi.

Hindu gods of such a early age. All the remains of Indian sculpture of the pre-Buddhist age belong to the Buddhist group. The pillars of Bharhut, of Sarnath. And even the Gandhara images—all are so-called Buddhist sculpture. The story of Indian art sculpture begins with images and sculptures of Buddhist content. The first image which was made by an Indian Sculptor was the image of Lord Buddha, modelled by a Gandhara artist.

We cannot, therefore, place the beginning of the Hindu images in the pre-Buddhist period. No Hindu image of the pre-Buddhist age has come down to us. After the gradual decline of the Buddhist glory, with the decay of the Hindu images in the Gupta period, with the revival of Hinduism. With the fall of Buddhism, the Indian kings began to encourage the popular Hindu religion. The necessity of making images of Hindu gods and goddesses. The performance of the *Sammelhara* festival gave impetus to the revival of Hinduism. The rulers began to make the images of Hindu gods and goddesses.

What is the earliest extant image of Hindu images that has come down to us? The earliest image of Hindu gods that has come to our notice is the image of Lord Shiva at Kadphises II. We find the image of Lord Shiva represented with two arms. Similarly, the coin of Kadphises II also supply us with the representation of the great god Shiva. The coins of Kadphises II may be dated A.D. 50. Thus we are on a firm ground from where we can proceed. We may thus assert that by the first century of the Christian Era, we have positive proof of the representation of the Hindu god Shiva put into execution. This may be taken as the beginning of Hindu images. Even in the Buddhist sculptures we find some of the Hindu gods represented. These Hindu gods, such as Indra, Brahma and others occupy a low position in the Buddhist mythology. They are, therefore, given a position in the Bud-

This form became so very popular with the Hindu Sculptors, that not only do we find this figure represented in almost all the Hindu temples, but it found its way to the far-off Champa (Anam) and other Indian colonies abroad. There are other instances of Hindu gods occurring in the Buddhist sculptures. Let us take for example the figure of *Kuvera*. We find the figure of *Vessavana Kuvera*, the King of the Yakṣas and regent of the North, represented in the Bharhut sculptures.⁵⁸ The god Kuvera also comes in for a large number of representations in the Gandhara and Mathura schools. Besides Kuvera, the god Indra figures also among the sculptures of the Gandhara, Mathura and Sarnath Schools. Here Indra comes in not as the supreme king of the gods, but as a god subordinate to Lord Buddha. We get a stiff and archaic representation of the famous visit of the god Indra to Lord Buddha, while he was sitting in the *Indrasaila* cave in the Mathura School.⁵⁹ The same scene, however, has been beautifully sculptured in the Gandhara School.⁶⁰ From the artistic point of view, the figure of Indra in the Gandhara group is far superior to that of the Mathura School. Here we find Indra, a Hindu god occupying a subordinate position to Lord Buddha. Again, in the representation of the nativity of Lord Buddha as seen in the Gandhara sculpture,⁶¹ we find on the left side of the picture the god Indra receiving the child Buddha and by his side stands the creator Brahmā. The Buddhist sculptures help us in getting the representations of various Hindu gods and goddesses like Śiva, Kuvera, Indra, Brahmā and others.

58. *Ibid*, p 222, Fig. 80.

59. V. Smith—A History of Fine Art in India and Ceylon, p. 83, Fig. 51.

60. *Ibid*, p 109, Fig. 60.

61. *Ibid*, p 121, Plate xxix.

Thus we can trace the beginning of the Hindu images not from the Gupta period, which saw the revival of Hinduism, but from the Buddhist period, dating the second century B.C., when some of the Hindu gods and goddesses were already in existence. In the kushan coins, as pointed out, we first get the figure of the god *Siva* with two arms, which is followed by the figure of *Siva* with four arms in the coins of the same royal dynasty. We also find the figure of the god *Surya* (Sun) in the kushan coins. This numismatic help leads us to push back the date of the existence of Hindu images even earlier. The coins of the Mitra Dynasty of Magadha (about 100 B.C. to 100 A.D.) give us strong evidence in this direction. The coins of the King Agnimitra give us the standing figure of the god *Agni* (fire). Thus the numismatic evidence coupled with the archaeological evidence of the Buddhist period enables us to date the beginning of the Hindu images from the second century before the birth of Christ. Even if we do not take into consideration the appearance of Hindu gods in the Buddhist sculptures, the coins of the Mitra Dynasty help us to place the period of the commencement of the making of the Hindu gods in the first century B.C.

The coins offer further interesting study. It is worthy to note that as early as second century A.D., we have not only the beginning of the multiplication of hands of the Hindu gods (as in the case of four armed *Siva* of kushan coins), but also that of heads. In the coin of *Svāmi Brahmanya Yaudheya* of the Yaudheya tribe (2nd century A.D.) we have the figures of the six-headed god (*kārtikeya*) and of another six-headed goddess⁶². This peculiar feature thus early found its way in Hindu sculpture. It is not, therefore, surprising that in the later period this practice of the multiplication of hands and heads would follow with great vigour. We have already spoken of

62. Supplementary Catalogue of the coins in Indian Museum p. 40.

the figure of the goddess Lakṣmī in the Sanchi sculpture. In the coins of the Kings Samudragupta and Chandia Gupta II, we get the figure of the throned *Lakṣmī* with feet on lotus (about 326-375 A.D.)⁶³

With the revival of Hinduism under the patronage of the Gupta Emperors, the actual image-making of the Hindu gods and goddesses began. Before the Gupta period, we have the instances of the Hindu gods in sculptures and coins. But images of Hindu gods perhaps began to be made in the Gupta period. No image of any Hindu gods, except in sculptures and coins, prior to the Gupta period has as yet come down to us. Though we can place the beginning of the Hindu images in the first and second centuries before the birth of Christ, yet their images began to be made only in third and fourth centuries after the birth of Christ. In the Indian Museum, Calcutta, there is a beautiful group of the god Siva and his consort Pārvatī from Kosam in the Allahabad district. It dates from A.D. 458-459. Besides this, we have of this period the figure of Siva as *Mahāyogi* and of Viṣṇu on the snake Ananta in a temple at Deogarh in the Jhansi district. There are other instances of the river goddesses in the Udayagiri hill-caves near Besnagar in the Bhopal State, at the Tigrawā temple in the Jabbalpur district as well as on the tops of the jumbas at the entrance to cave XXII at Ajanta.⁶⁴

This is the beginning of the image-making of the Hindu gods and goddesses dating from the Gupta period in the fourth century A.D. We have carried back the existence of the Hindu images even in the centuries before the Christian Era. The Buddhist sculptors set the example in the art of image making,

63. *Ibid* pp. 30-31.

64. A History of Fine Arts in India and Ceylon, p. 168-169.

which was followed by the Hindu sculptors in the Gupta period.

The impetus which the Hindu artists received from the kings and donors of both the Northern and Southern India went on unabated even in the Muslim period, though the rise of the Moslem art and sculpture affected the growth of the Hindu art and sculpture to a considerable extent. The Hindu period as well as the Pathan period saw the erection of numerous temples and Hindu images not only in all the provinces of India, but also outside India in Siam, Champa, Cambodia, Java and other places. In Southern India, the beginning of temples and image-making of Hindu gods may be taken back to the age of Pallava Kings flourishing between the fourth and sixth centuries of the Christian Era. After the Pallavas, came the Chola kings, who greatly encouraged temple building and image-making in Southern India.⁶⁵ After the fourth century A.D. the Indian colonies abroad received fresh batches of artists from the mainland of India who enriched the temples of the colonies with beautiful images of Vishnu, Brahma, Shiva and other gods and goddesses. The magnificent of Aśoka Vat, the beautiful temples (oh mds) of Java, statues of Shiva, Vishnu, Ganesa and other gods of Java, Champa and other places are the doing of Hindu Artists.

65. H. K. Mehra—South Indian images of gods and goddesses p. 22

CHAPTER VI.

Traditional Convention

From ancient times, Indian *śilpa* has handed down *āsanas* many traditional conventions, which can still be found in the images of the present age. They have been so closely associated with Indian images that they now form part and parcel of the images. No artist would now mould his image without giving a proper place to these conventions. The Indian traditional conventions are necessary to give expression to the ideas of the sculptors. What is the function of the images? They help the devotees in attaining *yoga* and meditation. The images, therefore, should be in a contemplative mood so that they can inspire the devotees with meditation. The postures in which the images are represented have different names in Indian iconography. If we examine closely all the Indian images, we shall find a variety of postures. The postures are mainly taken from the Indian *yoga śāstra*, which speaks of several attitudes helpful for the purpose of meditation. It is said that 84 hundreds of thousands of *āsana* are spoken of by the god Siva, of which only 32 are mentioned as important in the *Gheranda Samhita*.⁶⁶ They are :—

1. *Siddham* (Perfect posture).
2. *Padmam* (Lotus postures)
3. *Bhadram* (Gentle posture).
4. *Mūlān* (Tree posture).
5. *Vajram* (Adamant posture).
6. *Swastika* (Prosperous posture).
7. *Sinham* (Lion posture)
8. *Gomukha* (Cow-mouth posture).

⁶⁶. Translated by Sriis ch Vasa in *Sacred Books of Hindu* (Allahabad.)

9. *Vira* (Heroic posture)
10. *Dhanur* (Bow posture)
11. *Mrutam* (Owl posture)
12. *Guptam* (Hidden posture).
13. *Matayam* (Fish posture)
14. *Matsandra*.
15. *Gorakṣa*
16. *Paschimottāna*
17. *Ulatam* (hazardous posture)
18. *Sanhulam* (Dangerous posture)
19. *Mayuram* (Peacock posture).
20. *Kukkulam* (Cock posture)
21. *Kūma* (Tortoise posture).
22. *Uttana Mandūkā*
23. *Uttana Kūrmakam*
24. *Vṛkṣa* (Tree posture)
25. *Mandūkā* (Frog posture)
26. *Garuḍa* (Eagle posture)
27. *Vṛṣam* (Bull posture).
28. *Śalabha* (Locust posture).
29. *Mālāra* (Dolphin posture)
30. *Uśhtram* (Camel posture).
31. *Bhujangam* (Snake posture).
32. *Yoga*.

Of these thirty-two kinds of *āsana*s known in our *yogaśāstra*, the following are generally observed in Indian images :—

1. *The Padmāsana*—is thus described in the *Gheraṇḍa Samhitā* : " Place the right foot on the left thigh and similarly the left one on the right thigh, cross the hands behind the back and firmly catch hold of the great toes of feet as crossed. Place the chin on the chest and fix the gaze on the tip of the nose. This posture is called the *Padmāsana* (or Lotus posture)."

In actual practice, we, however, find that the images fulfil only the first condition. In Iconography, a seat of *padma* (lotus) is also generally given to the images.

2. *The yogāsana*.—Says the *Gheraṇḍa Samhitā* "Turn the feet upwards, place them on the knees; then place the hands on the *āsana* with the palms turned upwards; inspire, and fix the gaze on the tip of the nose. This is called the *yoga* posture."

In Iconography, this *yogāsana* is also known as the *dhyāna* posture. Images of Lord Buddha are often seen in this attitude. It is not a rare sight to find Buddha sitting merged in deep meditation. The best example of this kind of *dhyāna* Buddha is found in the Sarnath School of Sculpture.

3. *Vīrāsana*—is thus described: "one leg (the right foot) to be placed on the other (left) thigh, and the other foot to be turned backwards: This is called the *Vīrāsana* (Hero-posture)."

The *āsana* is not generally found in Indian images. We have in its place what is known as *sukhāsana* or happy posture in which the left foot is placed on the right thigh and the other foot is stretched downwards. This is also known as the *ardha-paripanjara*-posture.

4. *The Swastikāsana*—"Drawing the legs and thighs together and placing the feet underneath them, keeping the body in its easy condition and sitting straight, constitute the posture called the *swastikāsana*."

5. *The Vajrāsana*—is thus described: "Make the thighs light like adamant and place the legs by the two sides. This is called the *Vajrāsana*"⁶⁷.

We should not confuse it with the *Vajrāsana* of the Mahabodhi temple Gaya, on which the image of Buddha is

(67) *Gheraṇḍa Samhitā*, S. B. H. Trans. S. O. Vasu, p. 20.

placed. That Bo li Gaya *āsana* was built by the great Buddhist Emperor Asoka.

Besides these various kinds of *āsanas*, another kind of *Mudrā*, traditional convention in Indian *kilpa* is the *mudrā*.

There are twenty-five kinds of *mudrās* according to the *Yogaśāstra*. We find them mentioned in the *Churaṇḍa Saṃhitā*. They are —

- (1). Mahāmudrā.
- (2). Nabho-mudrā.
- (3). Uddīyāna
- (4). Jālandhara.
- (5). Mūlabandha.
- (6). Mahābandha
- (7). Mahāvedha.
- (8). Khecharī.
- (9). Viparītakarī.
- (10). Yoni.
- (11). Vajroni.
- (12). Śaktichālanī.
- (13). Tadāgī.
- (14). Māṇḍavī
- (15). Śāmbhavī.
- (16). Pancha-dhāraṇā (Five dhāraṇās).
- (21). Aśvinī.
- (22). Pūṣinī.
- (23). Kākī.
- (24). Mātāṅgī, and.
- (25). Bhujānginī.

We, however, do not find these *mudrās* in Indian images, which show us only two kinds of *mudrās*, namely, *abhaya* and *Varada mudrās*. Fine specimens of these *mudrās* are found in the statues of Buddha of the Sarnath School. The *abhaya*

mudrā affords *abhaya* or protection to the devotees with one hand of the image raised with the palm turned outwards. While the *varada mudrā* offers *vara* (boon) to the devotees with one hand hanging down with the palm turned outwards. *Mayasāstram* ⁶³ describes both these *mudrās* as applied in the case of a god, when it says :—“ When the tip of the thumb is placed at the end of the breast, it is the attitude of *abhaya* or protection of the god. If the hand is on the waist it is said to be the attitude of giving *vara* or boon ’

These attitudes are also described by *Pratimā-mūla-lakṣaṇam*.

Ornaments
and
Decorations :

For the decoration of the images various ornaments are used by the *śilpina*s. The modern artists in making the images follow the old Indian convention. These conventions have grown up with the culture and civilisation of India. Many conventions are borrowed, so to say, from Indian literature. We get these traditional rules in our Ms *Pratimā-lakṣaṇa* and other books. It says that the thigh should be decorated with *ketakī* flowers and other auspicious signs. The arms should be decorated like the cloud. The neck will bear various marks of *rekhās* or lines and the face will be like the *candramanīlala* (halo of the moon). The lips will have the decoration of a *Prabāla*. The nose would be like a tila flower and the eyes like the petals of a lotus.

The Ms. then proceeds on with the ornaments for images. It says—on the head of the *pratimā* would be a big crown of jewels (*ratna*) and the head should have blue hair. There should be some ornament on the forehead, as well as a *malabarakuṇḍala*. The image should be adorned with the necklace (*hāra*), *Keyura* and *saṃnavari*. It should also have a belt round the waist (*udarabandha*) as well as a long

sūtra. The *pratimā* should have various kinds of bracelets *bāhbandha* (for the arm), *manibandha* (for the wrist) and *Kaṅkṛmaṇ*. It should also have a ring, a *Katisūtra* (a thread for the waist), yellow *kāpānta* and *nupura* for the toe. The toe should be decorated with a ring of jewel. In the right hand, the image should have a *cakra* (disc) and in the other one a *śaṅkha* (conch). The *pratimā* should be placed on a lotus. The image, thus described, seems to be that of the god Viṣṇu with his *śaṅkha* and *cakra*. There should be round the neck both *ratna-mālā* (the garland of jewels) and *vaijayamālā*. These are the *lakṣaṇas* spoken of by the former *ācāryas*.

In a later work called *Saṃdaya-līlā* by Śrī Rājānakaṛuṇyaka, we find seven kinds of ornaments for women spoken of. They are :—

- | | |
|-----------|------------------|
| (१) रत्न | (५) मण्डन द्रव्य |
| (२) हेम | (६) योजन |
| (३) अंशुक | (७) प्रकीर्ण |
| (४) माल्य | |

Ratna again is of 13 kinds :

- | | |
|---------------|--------------|
| (१) वज्र | (७) पुष्पराग |
| (२) मुक्ता | (८) कर्कोतन |
| (३) पद्मराग | (९) पुलक |
| (४) मरकत | (१०) खधिरास |
| (५) इन्द्रनील | (११) भीष्म |
| (६) वैकुण्ठ | (१२) रुफदिक |
| | (१३) प्रवाल |

Uoma is of nine kinds :

- | | | |
|--------------|-----------|--------------|
| (१) जाम्बुनव | (४) वैणव | (७) जातकप |
| (२) शालकौम्भ | (५) शृंगी | (८) रसविद्य |
| (३) शालक | (६) शुकुज | (९) भाकरोदयत |

Again *Ratna-hemamaya* is of four kinds :

- (1) आवेद्य, which includes ताड़ी, कुण्डल ।
- (2) निबन्धनीय which includes अर्गद शोणीसूत्र ।
- (3) प्रक्षेप्य which includes उर्मिका, फटक ।
- (4) आरोप्य, which includes मालम्ब, मालिकाहार ॥ .

Amanla is divided into four kinds :

- (1) त्रोम (made of silk) (3) कौशेय (silken cloth)
- (2) कार्गल (made of cotton) (4) रौकवा (woolen cloth)

Mālja (garland) is of eight kinds :

- | | |
|---------------------------------|-------------|
| (1) वेष्टित | (5) अवलम्ब |
| (2) वितत stretched on the side | (6) मुक्तकः |
| (3) संघाठय made of many flowers | (7) मञ्जरी |
| (4) ग्रन्थिमत् | (8) हतवक |

Mandanadravya includes कुस्तुरो (musk) कुकुम (Saffron) चन्दन (Sandal), कर्पूर (Camphor), अगुद, पठवास (powder), तैल, ताम्बुल, बलक्त (a red colour) गोरोचन ।

Yojana includes (1) भ्रुवठना and (2) बलक रचना (hair-dressing) and (3) धम्मिलबन्ध ।

Pracirna is of two kinds (1) जन्य and (2) निवेश्य, *Janya* includes (1) अमजल and (2) मधुमद ।

Nivesya includes (1) *Durvā* (2) *Asoka* twig (3) *Yava* blossoms (4) *Kajala* &c.

It is said that these ornaments and decorations should vary according to *deśa* (country) and time. 69

In Bharata's *Nāṭyaśāstra* also we get a description of various kinds of ornaments. According to Bharata the ornaments of the body are of four kinds, namely,

(1) आवेष्ट्य (2) बन्धनीय (3) क्षेप्य (4) आरोप्य ।

आवेष्ट्य includes *kundala* and other ornaments of the ear.

बन्धनीय refers to *angula* and other kinds of girdles.

क्षेप्य would include *nupura* and other ornaments, and आरोप्य would refer to the gold chain and other kinds a necklace. 70

Bharata then goes on to mention other kinds of ornaments. He says that the decoration of the head are *śūḍāmaṇi* and *Mukuta* (crown), for the ear *Kundala*, for the neck *Muktavali*, *Ilarsaka* and *sūtra* (kind of necklace), for the finger, *vatikā* and *angulimudrā* (ring), for the upper arm *koyura* and *angula*, for the neck and breast *trisara* and *hāra* (necklace), for the waist *tirala* and *sūtraka* (belt), for the body hanging jewel necklace and garland. 71

This is what we know of the decorations and ornaments from Bharata's *Nāṭyaśāstra*. If we study the specimens of

(७०) चतुर्विधस्तु विज्ञेयं देहस्याभरणं बुधैः ।

आवेष्ट्यं बन्धनीयं च क्षेप्यमारोपयकं तथा ॥ २२ ॥

आवेष्ट्यं कुण्डलादीह यस्याब्धूषणभूषणम् ।

श्रोणिसूत्रागंदिसुक्ता बन्धनीया (?) विनिर्दिशेत् ॥ २३ ॥

प्रक्षेप्यं नूपुरं विद्याद्वस्त्राभरणमेव च ।

आरोप्यं हंससूत्राणि हाराश्च त्रिविधाश्चयाः । २४ ॥

(७१) चूडामणिः समुक्रुतः शिरसो भूषणं समुतम् ।

कुण्डलं कर्णमेवैककलाकरणमिष्यते ॥ २५ ॥

सुक्तावली हर्षकं च ससूत्रं कण्ठभूषणम् ।

वटिकांगुलिमुद्रा च ह्यावगुलिविभूषणम् । २६ ।

केयूरावगंदे चैव कूर्परो परिभूषणम् ।

त्रिसरश्चैव हारश्च त्रीवावलीभूषणम् ॥ २७ ।

ध्यालम्विसुक्तिकाहारा मालाद्या देहभूषणम् ।

तरलं सूत्रकं चैव भवेत्कटिविभूषणम् ॥ २८ ॥

Indian sculpture, we shall find how many different kinds of dress and ornaments the Indians used to wear. The Buddhist sculpture of Sanchi shows us that the Indians were in the habit of using turbans. Any Sanchi or Bharhut statue would show us the ornaments that were used by the male and female in the Buddhist age. In the Vedic period 'ornaments in the shape of necklets, earrings, anklets and bracelets were worn by both sexes and were usually made of gold.' From the Buddhist literature we learn that honourable crafts were ivory-working, weaving, jewellery and work in precious metals. (See — The Cambridge History of India, Vol. I, p. 207).

CHAPTER VII.

Vāstu-likṣaṇaḥ.

Another interesting branch of the Indian *Silpashāstra* is the science of architecture (*Vāstu-Sāstra*). We have already referred to the existing mass of literature on this subject. Unfortunately, all the works written by *Silpachāryas* have not come down to us. They have been destroyed by the cruel hand of destiny. We have, however, the names of these writers preserved in the *Matsyapurāṇam*. They are known as *Vāstutorpadosaka* or instructors in the science of architecture and are eighteen in number. These sages are : (1) Bṛhgu, (2) Atri, (3) Vasistha, (4) Viśvakarman, (5) Maya, (6) Nārada, (7) Nagnajit, (8) Viśālākṣa, (9) Puraṇḍara, (10) Brahmā, (11) Kumāra, (12) Nandisa, (13) Saunaka, (14) Garga, (15) Vāsudeva, (16) Anubuddha, (17) Śukra and (18) Bṛhaspati. 72

Works of a few sages like Viśvakarman, Maya and others are now existing. From their works we can have an idea as to how far the science of architecture of the Hindus had progressed.

The *Vāstushāstra* represents the Indian science of building not only houses for ordinary people, but also palaces, halls, stables, forts, treasury-rooms, council-rooms for kings, as well as the laying out of villages and cities.

(72) *Matsyapurāṇam*, ch. 252, v. 2-4.

How should the *Silpin* proceed in building a house ?
We get the answer in Kamikagama which lays down the
following order :—73

- (1) The investigation of the suitable time for building the house (कालपरीक्षा) ।
- (2) The fixing of suitable sites (देशनिर्णयः) ।
- (3) The examination of soils (भूपरीक्षा) ।
- (4) The performance of sacrificial rites (बलिः) ।
- (5) Places for different rooms in buildings,
- (6) The levelling up of the sites (कर्षणम्) ।
- (7) The placing of *Samudra* (शकुसंस्थापनम्) ।
- (8) The foundations (पदनिर्णयः) ।
- (9) Laying out works (सूत्रविन्यासः) ।
- (10) Sacrifice to gods (देवताबलि) ।
- (11) Verandas and open spaces in the building (गृह-
वीथ्यादि भेद) ।
- (12) Foundation-stone laying ceremony (गर्भविन्यासः) 74

(73) Pls Indian Silpasasthas or Manual arts by Mr. M. A. Aranth-
alwar, B. A., A. C. B., B. C. B., in Vedio Magazine, Aug, 1924 p. 308,

- (७३) ग्रामादीनां तु विन्यासो निवेदादिश्च कथ्यते ।
आदौ कालपरीक्षा स्यात्तु द्वितीयो देशनिर्णयः ।
तृतीया भूपरीक्षा स्यात् प्रवेशार्थं बलिस्ततः ।
हवीकारः पंचमो भूमेः षष्ठः कर्षणमुच्यते ।
शकुसंस्थापनं पश्चादष्टमः पदनिर्णयः ।
नवमः सूत्रविन्यासो दशमो देवता बलिः ।
गृहवीथ्यादि भेदस्तथा देकादश कदाहृतः ।
द्वादशो गर्भ विन्यासस्ततो देवनिवेशनम् ॥

About the proper time for building a house, the *śilpa* texts like *Viśvakarmaprakāśa*, *Yuktishilpātara* 76 and others prescribe suitable rules. The *Matsyapurāṇam*, 76 *Vāstuprakāśa* also give certain rules. The *Pitṛakarmaprakāśa* tells that any one who makes a new house in the month of *caitra* suffers from disease, in *Vaiśākha* gets wealth and jewels, in *Jaiśtha* gets death, in *āśāḍa* servants, jewels, animals, in *Srāvaṇa* friendship, in *bhādra* loss of friends, in *āśvina* fighting, in *Kārtika* wealth and happy, in *mārgaśīrṣa* the increase of wealth, in *Pauṣa* the fear from thieves, in the month of *māgha* the fear from fire, in *Phālguna* the increase of fortune." 77

After selecting an auspicious moment for commencing the building, the *śilpin* should then proceed to the examination of the soil. The *Vāstuvidyā* lays down that the land which smells ghee is best suited for the Brahmins, which smells blood for the Kṣatriyas, which smells rice for the Vaiśyas and which smells wine for the Sudras. 78

(76) 1 12 8 213.

(76) Ch. 251 1 2 1.

(७७) क्षेत्रे व्याधिमयान्वेति यो नवं कारयेद्गृहम् ।

वैशाखे धनरत्नानि ज्येष्ठे मृत्युस्तथैव च ॥ २७ ॥

व्यावाङ्के भृत्यरत्नानि पशुवर्जमदान्पुयात् ।

श्रावणे मित्रलाभं तु हानिं भाद्र पदे तथा ॥ २८ ॥

यु 'क्षैवाश्विने मासि कार्त्तिके धन धान्यकम् ।

धनवृद्धि मार्गशीर्षे पोषे तत्करतौ भयम् ॥ २९ ॥

माघेऽश्विभयं विन्दयाह्वमीधृष्टिश्च फाल्गुने ॥ ३० क ॥

(७८) आज्यगन्धा च सा भूमिः श्रमणानां प्रशस्यते ॥ २७ क ॥

रक्तगन्धा च या भूमिः क्षत्रियानां प्रशस्यते । २८ क ।

गन्धगन्धा च या भूमिः श्रमणानां प्रशस्यते ॥ २९ क ।

सुरागन्धा च या भूमिः शूद्रानां समुदाहृता ॥ ३० क ॥

(*vaistuvyā* I, 27-30.)

Another rule for selecting the *vāstu* land is :

Sweet earth is for the Brahmins,

Bitter earth for the Kshatriyas,

Sour earth for the Vaisyas,

Pungent earth for the Sudras, ⁷⁹

The *Silpa* writers also say what sites should be avoided. They say : " Land at the side of a temple or in front of one, land forequented by devils and hobgoblins, land on the right side of a temple sacred to Kālī, or land belonging to the high road, are not suitable for building-sites. Should, however, a man be so far lost to decency as to build upon such sites, his wife and children shall die, his cattle and all that he has will perish, and, alone in the world, he will wander from place to place, a beggar living upon alms.

" The site of an old or ruined church (?), land in which snakes dwell, land upon which Pariahs resided, land upon which sages have resided, burning grounds, battle-fields, these are unsuitable for building-sites. Should a man build upon them, he and his relatives will perish, and the house will become a jungle." ⁸⁰

The *Silpin* should then divide the site into sixty-four parts. About this ground-plan of the house, it is said— " Divide the site into sixty-four parts, the four central portions constitute Brahma's place (*Sthānam*), the four portions or rooms at the corner of Brahmā's *sthānam* are for guardian demons, the eight portions or rooms adjoining these latter are for guardian deities,

(79) *Silpaśāstra* by Rev. J. F. Keane *Indian Antiquary* 1870, p. 281.

(80) *Ibid* p. 285.

the remaining forty-eight portions are for the use of the people." It is illustrated by the following chart ⁸¹

Chart of a house or ground-plan

		Guardian deities.	Guardian deities	Guardian deities.			
		Guardian deities	These four places are Brahma's Sthanam.	Guardian deities.			
		Guardian deities.	Guardian deities	Guardian deities			

In constructing temples great attention should be paid to the gnomon, which is said to be "twelve fingers in length; three-fourths of which should be absorbed by the head (or the thickest part of the instrument), and the remaining one-fourth should taper off to a point like a needle, the whole being turned in a lathe and resembling in shape a conch-shell." ⁸²

Of the various kinds of temples, *Mānasāra* describes the *vīmānas* or pyramidal temples. A *vīmāna* consists of from one

(81) *Ibid* p. 286

(82) *Ibid* p. 286.

to twelve stones and may be built round, quadrangular or of six or eight sides.

It is said that ' *V māna* are of three sorts, distinguished one from another by the principal materials of which they are formed, as *suddha*, pure; *miśra*, mixed; and *Sanleirna*, anomalous. An edifice is called *Suddha* which is composed of but one kind of material, as stone, brick etc., and this is considered the best of all. *Misra* is that which is composed of two kinds of materials, as brick and stone, or stone and metal; and *Sanleirna* is that which is composed of three or more kinds of materials, as timber, stone, brick, metal etc." ⁸³

The temples have different parts, of which our *Śloka* writers say :

"Temples consist of *gurbhāgrha* (the womb of the house), the *antarāla* (the anti-temple), and the *ardha mantapa* (the front parties). The diameter of the whole length of the building, including the walls, is to be divided into four and a half or six parts; and the *gurbhāgrha* to take up two, two and a half, or three; the *antarāla*, one and a half or two; and the *ardha mant* one or one and a half." ⁸⁴

Varāhamihira in his *Brhatsamhitā* lays down several rules relating to temples. He says :

"Let the area of a temple always be divided into sixty-four squares, while it is highly commendable to plan the middle door in one of the four cardinal points.

"The height of any temple must be twice its own width, and the height of steps equal to a third part of the whole height (of the edifice).

"The adytum measures half the extent (of the whole,) and has its separate walls all around. Its door is one fourth of the adytum in breadth and twice as high.

(83) Essay on the architecture of the Hindus by Rām Rāz, p. 49.

(84) *Ibid* p. 49.

" The side-frame of the door has a breadth of one-fourth of the altitude ; like wise the threshold ; the thickness of both doorposts is commonly stated to be equal to one-fourth of the breadth

" A door with three, five, seven or nine-fold side-frames is much approved. At the lower end, as far as the fourth part of the altitude of the doorpost, should be stationed the statues of the two door keepers

" Let the remaining part be ornamented with (sculptured) birds of good augury, Śrīvṛkṣa -figures, crosses, jars, couples, foliage, tendrils and goblins.

" The idol, along with the seat (i. e., pedestal), ought to have a height equal to that of the door, diminished by one-eighth, of which two-thirds are appropriated to the image and one-third to the seat.' 45

According to the Indian *Śilpācārya*, here are twenty kinds of temples. They are enumerated thus :

- | | |
|------------------|---------------------|
| (1) Meru. | (11) Kunjara. |
| (2) Mandara. | (12) Guharāja. |
| (3) Kallāsa | (13) Vṛṣa. |
| (4) Vṃāna-figure | (14) Hansa. |
| (5) Nandan. | (15) Sarvatobhadra. |
| (6) Samudga. | (16) Ghata |
| (7) Padma. | (17) Sinha. |
| (8) Garuḍa. | (18) Rotunda. |
| (9) Nandin. | (19) Quadrangle. |
| (10) Vardhana. | (20) Octangle. |

All these different kinds of temples have been described by Vaiāhamhira in his *Bṛhatsaṃhitā*. He Says :

(1) " The *Meru* is sexangular, has twelve stories, variegated windows, and four entrances. It is 32 cubits wide,

(2) " The *Mandara* is 30 cubits in extent, has ten storeys and turrets.

(3) " The *Kailāsa*, too has turrets, and eight storeys ; it measures 28 cubits

(4) " The *Vimāna* is 21 cubits in extent, and has latticed windows.

(5) " The *Nandana* has six stories and sixteen cupolas ; it measures 32 cubits.

(6) " The *Samudga* (i. e. round box) is round.

(7) " The *Padma* (i. e. lotus) has the shape of lotus, measure eight cubits, has one spire and only one storey.

(8-9) " The *Garuḍa* and *Nandin* show the form of the sun-eagle, are 24 cubits wide, must be constructed with seven storeys, and adorned with twenty cupolas.

(10) " The *Kunjara* (i. e. elephant) has a figure like an elephant's back, and is sixteen cubits long, and broad at the bottom

(11). " The *Guharāja* likewise measures sixteen cubits. Both have a roof with three dormer windows.

(12). " The *Vṛṣa* (i. e., bull) has a single storey and one turret, is everywhere round, and measures twelve cubits.

(13). " The *Hansa* has the form of a swan.

(14) " The *Ghata*, being shaped like a water-jar, has an extension of eight cubits.

(15) " The *Sarvatobhadra* has four entrances, many summits, many beautiful dormer windows, and five storeys, its extent being twenty-five cubits.

(16) " The *Sinha* is a building with twelve angles, and is covered by lions ; it is eight cubits wide.

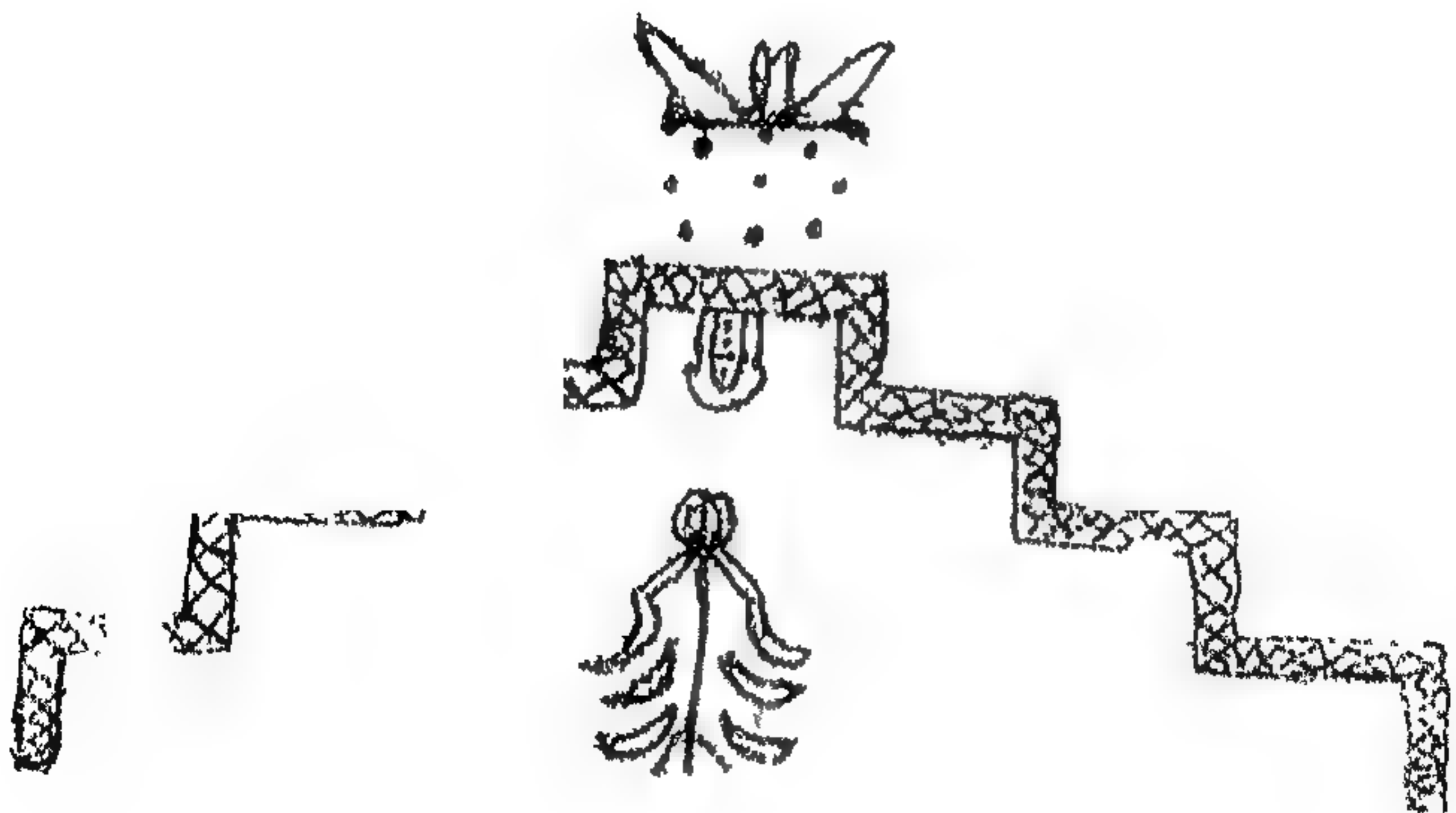
(17-20). " The four remaining (namely, *Rotunda*, *Quadrangle*, *octangle* and *sixteen-angle*) are dark (in the interior). The *Quadrangle* has five cupolas (whereas the rest have one only)." 86

Unfortunately, we do not find instances of all these kinds of temples in existence in India. The existing temples in India may be grouped under four classes, namely :

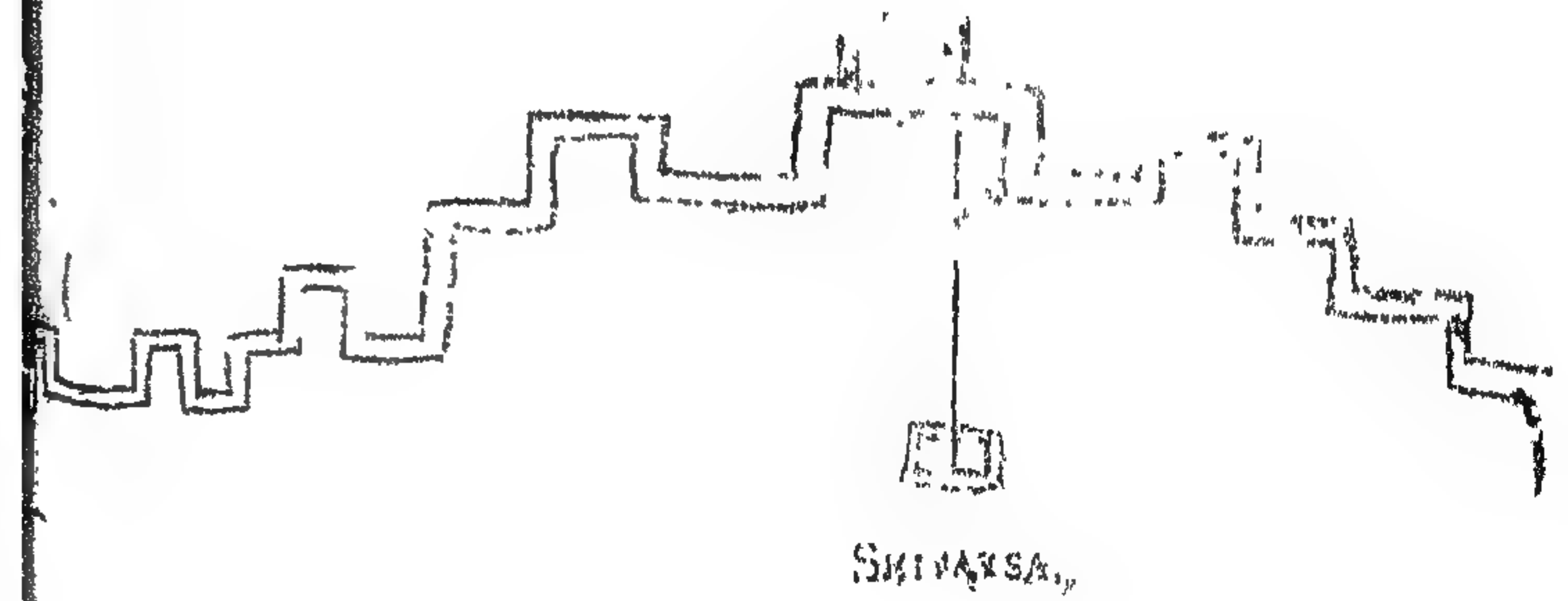
and the following sketches of temples :—



MALMA-MERU:



MANDARA.



- (1). The Orissan type, specially found in Orissa.
- (2). The Bengali type in Bengal.
- (3). The Gujrati type in Gujrat, and
- (4). The Dravidian or South Indian type.

According to the *Sukraniti*, however, there are only sixteen kinds of temples. It says:

"(The temples are) to be of the *Mr̥u* or some other of the sixteen types; to be beautiful, round, square or of some other mechanical form; to have *M̥ṛdapas* or hills, walls, *gopuras* or central gates; to have height twice or thrice the width, to have good images inside made according to the prescribed rules, to have water at the foot and to be well painted or decorated." 87

We give below the names of these sixteen kinds of temples with their characteristics:

Type.		Domes.	Stones.	Height in cubits	Width in cubits.
1. Meru	...	1,000	125	1,000	1,000
2. Mandara	...	875	117	875	875
3. Rkṣamaṇi	...	766	96	766	766
4. Dyumaṇi	...	670	84	670	670
5. Chandrasekhara	...	586	74	586	586
6. Mālyavān	...	513	65	513	513
7. Pārijātra	...	449	57	449	449
8. Ratnaśiṅga	...	393	50	393	393

Type. \		Domes	Stones.	Height in cubits	Width in cubits.
9.	Dhātumān ...	344	44	344	344
10.	Padmakōṣa ...	301	36	301	301
11.	Puṣpakhāṣa ...	263	32	263	263
12.	Śikha ...	230	28	230	230
13.	Swastika ...	201	25	201	201
14.	Mahāpadma ...	176	22	176	176
15.	Padmakūta ...	154	19	154	154
16.	Vijaya ...	135	17	135	135

88

If we compare this list of temples as given by the sage Śakra and the one in *Bṛhatsaṃhitā*, we find only *Meru*, *Mandara* and *Padma* (*mahāpadma*) in common.

The *Sakranīli* describes the *Meru* temple thus: "A *Meru* temple is that which has one thousand domes, has one hundred and twenty-five stones, is one thousand cubits wide and one thousand cubits high."

The temple should have a *manḍapa* or a hall which is to be adapted to each and one-fourth less than the temple in height.

There is an Oriya Śilpa Ms. called *Bhuvanaprasosa*, which gives the names of several temples with their sketches. It belongs to Śrī Babaji Mahārāṇā, son of Govinda Mahārāṇā of Puri. The reading of this Ms. unfortunately is so corrupt

that it is next to impossible to restore the original version. So we are unable to restore all the names given in that Ms. We can make out only the following names:—

- | | |
|--------------------|---------------|
| (1) Mahāmeru. | (6) Ś.I Vatsa |
| (2) Mandara. | (7) Nandi |
| (3) Kailāsa | (8) Viṣa |
| (4) Bhadra. | (9) Hamsa. |
| (5) Kesari | (10) Garuḍa. |
| (11) Laghu Vimāna. | |

The ground-plans of temples in North India are more rectangular. The *Agarī Vimāna* says that the ground plan of every building should have four equal sides. The ground-plan of ordinary buildings is described in the *Rāja-Māraṇḍa* of Rāja Bhoja of Dhār and *Śilpaśāstram*, a Śilpa text from Orissa. In these books sixteen kinds of ground-plans are thus described:

1. *Ayata* or oblong
2. *Calurasra* or square.
3. *Vṛtta* or circular.
4. *Bhadrāsana* or oblong, with a rectangular court-yard in the middle.
5. *Calra* or disc-shaped.
6. *Visamavāhu*, linear or long and narrow with two unequal wings.
7. *Trikona* or triangular.
8. *Śakṛāṅgi* or cart-shaped or quadrangular, with a long triangular projection on one side.
9. *Danḍa* or staff-like or long and narrow like a barrack.
10. *Panavasaṁsthāna* or quadrangular, with the opposite sides hollow-arched, or concave like the mouth of the musical instrument called *panava*.

- 11 Like the musical instrument *muraja*
- 12 *Vṛhanmukha* or wide-fronted.
- 13 *Vyajana* or heart shaped like a palm-leaf fan.
- 14 *Kūrmārūpa* or circular with five projections like a tortoise with its four projecting feet and head
15. *Dhanu'* or arched like a bow, and
16. *Sūrpa* or horse shoe shaped like the winnowing fan. 80

The *Silpaśāstra* from Orissa gives the list in a different manner. We may compare these two lists with profit :

<i>Rājamārtandī</i>		<i>Silpaśāstram.</i>	
1. Āyata	...	... Āyata	
2. Caturasra	...	... Citrasra.	
3. Vṛta	...	... Chaitra (Umbrella-like).	
4. Bhadrāsana	...	... Bhadrāsana.	
5. Cakra	..	... Cakra.	
6. Visamavāhu	..	... Visamavāhu	
7. Trikonā	...	... Trikona.	
8. Śikatākṛti	...	... Śikatākṛti.	
9. Daṇḍa	...	... Daṇḍa.	
10. Paṇava	...	... Paṇava.	
11. Muraja	...	... Murti.	
12. Vṛhanmukha		... Gṛhāda.	
13. Vyajana	...	... Vyajana	
14. Kūrmārūpa		... Kūrmaka.	
15. Dhanu	...	... Dhanurākāra.	
16. Sūrpa	.	... Sūryaka 80	

About the merits of all these different kinds of houses it is said in the *Rājamārtanda* :

“The oblong insures success everywhere; the square brings in money; the circular promotes health and prosperity; the rectangular with a courtyard fulfils all desires; the

(80) Indo-Aryans By Dr R. L. Mitra, Vol. I, p 64

(80) *Silpaśāstram* (Outlack, 1923), ch. I, B, 16-17,

lunetted wheel causes poverty and the unequal-winged bereavement; the triangular makes the owner a king, and the cart-shaped leads to loss of wealth. Cattle die away if the plow be staff-like, and vision is lost by the *panama* shape. The *muraṇa* shape causes the death of the owner's wife; the wide-front, loss of wealth; and the fan-shape, loss of situation. The tortoise leads to theft, so does the bow-shape, while the horse shoe form causes loss of wealth."⁹¹

The *Vāstu śāstra* also deals with the laying out of villages and towns. About the villages the *Vāstusūtra* lays down: "The village site should be divided into seven, eight or nine equal parts, both in length and breadth. The central portion is called *Brāhma*; those adjoining it *Daiva*; those adjoining *daiva*, *Mānuṣa* and the outside ones are called *Paśāda*. The Brahmin caste should live in the *Brāhma* and *Daiva* parts and the artisans or labourers and non-*dvija* castes should live in the *Paśāda* part.

"Outside the village site on the south should be the sheds for the cattle, on the north should be flower gardens, on the east should be horses etc., and soldiers and on the west the residences of austere persons. Inside the village site merchants should live in the south and labourers should be close to them. The quarters of black-makers should be in the east or north and near them should live barbers and such other artisans engaged in various crafts. In the north-west the quarters of fishermen should be situated. In the west should be the quarters of men engaged in the trade of flesh. The quarters of oilmen should be situated in the north. All parts of the town should be supplied with water by means of cisterns, wells etc.

In a town in which all the four classes of people live, the king should have his own residence with its face towards

(91) Indo-Aryan, Vol. I, pp. 68-69 also Śilpaśāstra, I, 24-25.

the east or north. On the north-east of the king's palace should live *ācārya*, *purohita* and the ministers with (sacred) places for fire and water. On the south-east should be fire-places (kilns), stables for elephants, and the accommodation for stores.

"Beyond this on the east side should be the Kṣatriya and the principal artisans etc., dealing in perfumes, flowers, corns, and (liquids) juice extracts. In the south-east quarters should be situated house of the dealers in pots, (money-lending) accounts etc., banks and shops of various products or articles. In the south-west part should be situated the store-house and arsenals of arms. Beyond these on the south should be the residential portion of the citizens, dealers in corn, dealers in manufactured articles, and heads of soldiers and police, dealers in confectionary, liquors and flesh, the residence of harlots and dancing girls and Vaiśyas." 92.

(92) Extent of Ancient Indian Engineering Philosophy By Rao Sahib K. V. Vaze I. C. E. in the *Vedic Magazine*, March, 1925. pp 19-25.

CHAPTER VIII.

Citra-Lakṣaṇam.

The new school of Indian Art under the guidance of Dr Abanindra Nath Tagore tries to revive the old system of Indian painting. They seek their inspiration from the specimens of Indian painting as preserved in Ajanta and Bagh paintings.

It is asserted by some European scholars that there is no text in India about painting. This is far from the truth. In *Viṣṇudharmottaram* we have a few chapters dealing with the science of painting, so also in *Śilpīśāstram*. The Tibetan version of *Citrālakṣaṇam* is also well known.

About the origin of the science of painting, we get the following story in *Citrālakṣaṇam*: In older days there was a pious king named Bhayaṇṇat. Under him, all the subjects were happy and prosperous. Once a Brahmin came to him crying—"Oh k'ing, there is certainly sin in your kingdom, or why my young son will die untimely? Please get my son back from the other world." The King accordingly demanded the return of the Brahmin son from the god *Yama*, on whose refusal a fight ensued. *Yama* was defeated. Then came *Brahmā*, the creator, who told the king: "Life and death follow karma. *Yama* has nothing to do with them. You rather draw a picture of the Brahmin son." The king did so. *Brahmā* put life to that picture and told the king: "As you have conquered the *Nagna prētas* (naked ghosts) you will be, henceforth, known as *Nagnaṇṇat*, you could draw this picture of the Brahmin son only through my grace. This is the first picture in this world. You go to the divine *Śilpin*

Viśvakarman, who will teach you everything regarding *citra-vidyā*."

Thus, according to *citra-lakṣaṇam*, the science of painting (*citra-vidyā*) arose in this world. We, however, get a different story in *Viṣṇudharmottaram*.⁹³ As to the origin of this science. The rules of *citra* were evolved by the sage Nārāyaṇa for the good of the world. It is said by the sage Maṇḍeya: "The two sages Nara and Nārāyaṇa were engaged in penance at their hermitage of Vaidī. While they were thus engaged in practicing penances, the *apsaras* came to cause hindrance to their penances. Roaming about and culling flowers they were seen by Nārāyaṇa who could easily discern their purpose. Taking the juice of a mango tree, which excites a man, he created the auspicious nymph with charming limbs by making a picture of her. The damsel, beautifully drawn, created through painting, in that very moment was endowed with large eyes. No goddess, no *gīndharī*, no wife of an *asura* and no *nāga* damsel, no woman like her was (to be found) in the three worlds. Having seen her, all the ten *apsaras* went away in shame."⁹⁴

It is therefore, said that the great sage Nārāyaṇa for deceiving the *apsaras*, created the most beautiful woman *Uśasī* taking the juice of a mango tree. By means of the science of *citra* she was endowed with beautiful form and became the best *apsarā*. The great sage having thus created (the art of) *citra*, with its rules, made the immovable Viśvakarman apprehend it.⁹⁵

Thus we get two different versions as to the origin of *citra-vidyā*. One version ascribes the origin to Nagnajit, while the other one to the sage Nārāyaṇa. Whichever may be

(93) Part I, ch. 120, s 1-10.

(94) Stella Kramrisch—The Viṣṇudharmottaram p. 25.

(95) *Ibid.*

the originator of this science, there seems to be no doubt that the science of painting was already prevalent in the Buddhist period. The king Piasenajit could boast of a picture gallery where the Bhikkhunis were forbidden to go.

The earliest instance of Indian painting is found on the fresco in the Jogumāra cave of the Rāngarh hill within the confines of the Suarguja State. Dr Bloch visited this cave in 1904 and assigned the fresco to the third century B. C. on the basis of a short inscription in Brahmi character, which is said to be contemporary with the fresco. Sir John Marshall, however, puts it to the first century of the Christian era. The painting of this cave is not clearly visible. Unless one looks carefully, one sees only a few crude paintings. On closer examination a few drawings with no colour can be seen. Evidently, says Sir John Marshall, the fresco has been repainted and added to by some untitled hand at a time when most of its colouring had faded, and those few linear drawings are all that is left of the original work. It is, therefore, suggested that this fresco appertains to the early school.⁹⁶

We may place the paintings of the caves 9 and 10 of Ajanta to A. D. 100. ⁹⁷ These are the earliest examples of Indian painting.

The Indian literature speaks of sixty-four *kalās* or fine arts. Of these *kalās*, the science of *citra* or painting occupies a prominent place. In his *Rāmāntra* Vātsyāyana gives *citra-vidyā* the fourth place. It is, however, maintained in the *Viṣṇudharmottaram* that the science of painting occupies the first place among the fine arts and can give even *dharma*, *kāma*, *artha* and *mokṣa*. In whatever house a picture is placed, it brings good to that house. ⁹⁸

(96) Cambridge History of India Vol. I pp. 612-613

(97) Percy Brown-Indian Painting, p. 27.

(98) कलानां प्रवरं चित्रं, धर्मकामार्थमोक्षदम् ।

संगल्पं प्रथमं वै सद्युहं यत्र प्रतिष्ठितम् ॥ ३८ (Part III,

According to the Indian *Śilpācāryas*, there are four classes of painting, namely :—

- (1) *Satyam* or true to life, in an oblong frame.
- (2) *Vaiṇikam* or picture with less grandeur in a square frame.
- (3) *Nāgaram* or of the citizen, in a round frame.
- (4) *Miśram* or mixed

These types are thus described in the *Viṣṇudharmottaram*⁹⁹. I, whatever painting (bears) a resemblance to this earth, with proper proportion tall in height, with a nice body, round and beautiful is called *Satyam*. II. That is called *Vaiṇikam* which is rich in the display of postures, maintaining strict proportions, placed in an exactly square field, not phlegmatic, not (very) long and well finished. III That painting should be known as *nāgaram*, which is round, with firm and well developed limbs with scanty garlands and ornaments IV (Oh) best of men the *miśram* derived its name from being composed (of the three categories),¹⁰⁰

As in Indian literature, so also in painting, there are said to be nine kinds of *rasa* or sentiments. They are :—

- | | |
|-------------------------------------|---------------------------------|
| (1) <i>Śṛṅgāra</i> or erotic. | (6) <i>Bhayaṇaka</i> (fearful). |
| (2) <i>Hāsyā</i> or laugh-exciting. | (7) <i>Bīḥatya</i> (loathsome). |
| (3) <i>Karuna</i> or pathetic. | (8) <i>Adbhuta</i> (strange). |
| (4) <i>Vīra</i> or heroic | (9) <i>Sānta</i> (peaceful). |
| (5) <i>Raudra</i> or furious. | |

It is the fashion now a days to keep pictures depicting all these sentiments in the house. But our *śilpācāryas* lay down that pictures of all these *rasas* should not be kept in the house. It is laid down by the *śilpa* writers; "Pictures to embellish homes should belong to *śṛṅgāra*, *hāsyā* and *sānta rasa*. The rest should never be used (in the house) of

(99) Part III, ch. 41, s. 1-5.

(100) S. Kramrisch—*Viṣṇudharmottaram* p. 45.

anyone" It is different, however, with the palace of a king or the temple of a god, where pictures representing all the nine kinds of sentiments (*rasa*) may be kept. According to the *śilpa* texts: "Except in assembly (halls) of kings and in temples, the inauspicious, (is for instance) bulls with horns (immersed) in the sea, and men with their hands sticking out of the sea, whilst their body is bent under water, men with ugly features, or those inflicted by sorrow due to death and pity, war and the burning ground, should never be depicted"

What are the defects of a painting according to the
Defects of a oilra. In the *śāloārya*? The Indian *śilpa* writers maintain that 'indistinct, uneven and inarticulate delineation, representation of the human figure with lips too thick, eyes and testicles too big, and unrestrained in its movements and actions, such are the defects of a painting (*oilra*).' They also maintain that weakness or thickness of delineation, want of articulation, improper juxtaposition of colours are also said to be defects of painting

What, then, are the good qualities of a painting from the Indian point of view? They are said to be sweetness, variety, spaciousness of the back-ground, proportionate to the position of the figure, similarity to what is seen in nature and minute execution. The *Viṣṇudharmottara* also says: 'Proper position, proportion and spacing, gracefulness and articulation, resemblance, decrease and increase these are the eight good qualities of painting.'

The modern writers on Indian Painting often refer to the six main canons which the Indian artists used to follow. Those six main canons of Indian Painting are known as *śaḍaṅga* or Six Limbs of Indian Painting. This *śaḍaṅga* is spoken of by Yaśodhara, the commentator of Vātsyāyana's *Kāmasūtra*.

Yasodhara laid down that the artists should pay special attention to the six main points which constitute the *Sadanga* of painting. He enumerates them thus :

रूपभेदाः प्रमाणानि भावलावण्य-योजना ।

सादृशं वर्णिकाभेद इति चित्रं षडंगकम् ॥

Dr Abanindha Nath Tagore translates the *Sadanga*, or Six Limbs thus :

- (1) *Rupabheda*—or the knowledge of appearances
- (2) *Pramāṇam*—or correct perception, measure and structure
- (3) *Bhāva*—or action of feelings on forms.
- (4) *Lāvanya-Yojanam*—or infusion of grace, artistic representation
- (5) *Sādrśyam*—or similitude
- (6) *Varnikābhanga* (*bheda* ?)—or Artistic manner of using the brush and colours

These six canons constitute the main principles of Indian Art. They were followed strictly by the Buddhist artists. It shows how the ancient Indians studied this branch of science carefully. The first of these canons, *Rupabheda*, indicates the study of nature, knowledge of the figure, landscape and architecture. The second canon, *Pramāṇam*, refers to anatomy and proportion. The third, *Bhāva*, points to the effect of feelings on the forms. The fourth canon, *Lāvanya-yojanam*, tries to infuse grace and beauty to the figure. The fifth one, *Sādrśyam* refers to the similitude of the figure with the real object. The last one, *Varnikābheda*, refers to the correct use of the brush and colours employed in painting. These are the essential conditions on which the Indian artists had to pay special attention. We find these canons faithfully followed in the Buddhist frescoes of Ajantā and Bāgh. It is interesting to note that the early Chinese artists also followed similar set of rules known as "The six canons," first

mentioned in the sixth century A.D.¹⁰¹ The Chinese might have borrowed the canons from India.

In the Sanskrit literature we find several references to the art of painting. The kings were very fond of painting. In Kalidasa's drama *Sakuntalā* we find the king Dismanta making a picture of *Sakuntalā* herself as it was becoming too much for him to bear the separation of *Sakuntalā*. In Bhavabhūti's drama *Uttararāmacarita* we find Lakṣmaṇa showing the pictures of the past lives of Rāma and Sītā to keep Sītā in good humour. From Śrīharsa's description we know that Damayanti hearing of Nala had the pictures of Nala and herself painted on the wall.

As regards colouring, the *Viṣṇudharmottaram* says that
 Colours in Painting, the primary colours are of five kinds, namely, white, yellow, of the colour of the emerald myrobalan, black and blue. But the sage Bharata in his *Nāṭyaśāstra* speaks only of four primary colours: *śhīta* (white), *nīla* (blue), *pīta* (yellow) and *rakta* (red). It is for the artist to mix these primary colours. The sage Mārkaṇḍeya says that if the blues are transformed a great deal, green colour is produced. It is either pure, with an admixture of white, or blue-predominating. One or more of these shades are used as it is suitable to the special painting. Thus beautiful paintings should be made yellowish like the *hīrvā* sprouts, green like the wood apple and dark like the kidney-bean. Blue tinged with yellowish-white becomes changed in colour and of various kinds according as either of the two (constituents) is present in greater or smaller degree or in equal parts. For that reason the blue lotus-colour (*nīlotpalanibhā*) appears beautiful when partly shaded dark like the *māṇa*. By proper selection and distribution of colours paintings become delightful.¹⁰²

(101) Percy Brown—*Indian Painting*, p. 21.

(102) The *Viṣṇudharmottaram* (Eng. Trans.), p. 44.

Bharata in his *Nāṭyaśāstra* speaks also of the combination of the four primary colours. He says :

सितपीतसमायोगः पाण्डुवर्ण इति स्मृतः ।

सितरक्तसमायोगः पद्मवर्ण इति स्मृतः ॥ ६० ॥

सितनीलसमायोगः कापोत नाम जायते ।

पीतनीलसमायोगाद्हरितो नाम जायते ॥ ६२ ॥

नीलरक्तसमायोगात्काषायो नाम जायते ।

रक्तपीतसमायोगाद्गौर इत्याभिधीयते ॥ ६२ ॥

The combination of the white and yellow colours produces *pāṇḍu* (yellowish white) colour, that of white and red produces *padma* colour, that of white and blue produces *Kāpota* (grey) colour, that of yellow and blue produces the *harita* (green) colour, that of blue and red produces the *Kāśāya* (reddish) colour and that of red and yellow is known as the *gaura* (yellowish) colour.¹⁰³

Indian paintings were sometime executed on walls or
 Classes of painting frescoes as in the Ajanta or Bāgh caves, or on board or on canvas. When a picture is on canvas or board, it is known as *Pata*. In *Dandadātī* we read how a picture on *Pata* should be made. We are told of its four stages: (1) *Dhauta*—to be washed, (2) *Ghattita*—rubbing with rice (3) *lāñjhita*—decorating it with the help of ink and (4) *Rañjita*—painting it with proper colours.¹⁰⁴

In a Buddhist Tantric work called *āryamañjuśrīmīlākālpā* (published in the Trivandrum Sanskrit Series) we get a description of *Pata*. (Vol. I, p. 131.)

(103) Bharata's *Nāṭyaśāstra*, ch. 21. 8 60-62.

(104) यथा चित्रपटे दृष्टमवस्थानो चतुष्टयम् ।

परमात्मानि विज्ञेयं तथावस्था चतुष्टयम् ॥ १ ॥

यथा धौतं घट्टितं च लाञ्छितो रञ्जितः पटः ॥ २ ॥

कवतः शुभ्रोऽथ धौतः स्यात् घट्टितोऽथ विलेपनात् ।

अङ्गाकारैः लाञ्छितः स्यात् रञ्जितो वर्णपूरणात् ॥ ३ ॥ (६-२-३)

It says : आदौ तावत् पटो दिव्ये विकेशे श्लेषवर्जिते ॥

नवे शुक्ले विशेषेण सदृशे चैवमालिखेत् ।

द्विहस्तमात्र प्रमाणेन हस्तमात्रं च तिर्यक् ॥

तथाविधे शुभे चैव निर्मले चारुदर्शने ।

सिते दौम्ये तथा शुक्ले सुव्रते पिचिवर्जिते ॥

शंकारापकरे शुक्लं पटे चैव दुकूलके ।

आतस्ये वाल्कलै चैव शुद्धे तन्तुविवर्जिते ॥

क्रिमानिल असम्भूते जन्तूनां चानुपापने ।

अकौशेये तथा चान्ये यत्किञ्चित् साधुवर्णिते ॥

तादृशे च पटे श्रेष्ठे कुर्यादालिख्य मालयम् ।

शास्तु बिम्बमालिख्य प्रभामण्डलमालिनम् ॥

A picture (*pata*) should be painted on a new white cloth, having fringes. It should be two hands long and one hand broad. It may be on (1) cloth (2) *ātasya* and (3) bark of the tree, which must be pure and devoid of any string. It should be painted on a cloth which is not silken and on other things which has been well described.

It has been asserted by many European scholars that there is no *Silpakāstra* existing in India. We have shown how such a statement is far from the truth. A vast literature regarding *Silpa* has already been unearthed by scholars like M M T Ganapati Sastri and others. Many other works are still existing in manuscripts and remain only to be brought to light by enthusiast scholars. Many others have fallen victim to white ants and fire.

CHAPTER IX.

Contributions of Indian Art.

We have spoken here of the main principles of Indian *Vāstu-śāstra* (the science of architecture), *pratimā-lakṣaṇam* (the theory of sculpture) and *citra-śāstra* (the science of painting). It is fortunate that these principles have been put into execution by the Indian artists in various examples, of Indian monuments which are found scattered all over India. It is a significant fact that these principles found their way also in the Greater India. The vast pyramidal temple of Borobudur, the magnificent remains of Angkor Vat, the rich monasteries of Burma and Siam—all point to the spread of Indian Art abroad. The Buddhist images of Java, China, Siam and Burma, the statues of Hindu gods, specially of Ganesa, Siva and others—all are the examples of Indian art abroad.

The extant monuments of Indian architecture and sculpture do not go beyond the age of Asoka, the Maurya Emperor. It is surprising how Indian sculpture and architecture flourished all on a sudden in the third century before Christ. The excellence of execution of the monuments of the Maurya period betrays the existence of a pre-Asokan school of Art, or else it would not have been possible for Indian Art to make such notable progress in the very period of its birth.

There are very few monuments anterior to the Maurya period. The only exception which can be traced back to the Vedic Age is the well-known mounds at Lauriya Nandangarh in Bihar. These mounds were opened by Dr Bloch, who identified them with the *Smaśāna* or the burial mounds of the Vedic period. Dr. Bloch placed them in the seventh or eighth century B. C.¹⁰⁵

Of the Asokan period we have—the remains of a pillar hall at Patna, a group of rock-cut shrines in the Barābar hills in Bihar, a small monolithic rail at Sarnath, stupas of Sanchi and Sarnath, various pillars and three statues, two of which are in the Calcutta Museum and the Parkham statue at Mathura.

The Sarnath Capital has been described as the product of the most developed art of which the world was cognisant in the third century B C—the handwork of one who had generations of artistic effort and experience behind him.'

During the second century B C., when the Śungas were supreme in Northern India, we have the notable Buddhist *stupa* at Bhārhut in Central India. It was discovered by Sir Alexander Cunningham in 1873 and the remains have since then been deposited in the Calcutta Museum. The gate (*torana*) and the railing all round are richly sculptured with the *Jātaka* scenes or the story of the dream of Mayā, or of Jetavana.

Along with this we must take into consideration the well-known railing at Buddha Gaya and the famous gateways of Sanchi. The main interest of Sanchi centres round the Great *Stūpa* with its four gateways, which are also richly sculptured with *Jātaka* scenes. In the execution of these sculptural works, many hands had to be employed, so the style could not be uniform, 'yet there is none of the clumsy, immature workmanship here which we noticed in the inferior carvings of the balustrade round the smaller *stupa* and at Buddha Gaya.'

In Western India, we have many examples of *chaitya* halls, namely, those at Bhājā, Kōndāre, Pīlākhora, Ajanta, Bedsā, Nāsik and Kārli. The *chaitya* hall of Kārli is the best and finest of all.

The Gupta Age is the glorious period in the history of Indian Art. It saw the rise of the Sainath School, which produced many beautiful images of Buddha.

The history of Indian Architecture can also be read in magnificent temples of Buva resvara, Puri, and also of Southern India with *Gopurams* and of Bengal.

The science of Painting also saw its development in the beautiful paintings of Ajanta, and Bagh caves. These are the contributions which Indian Art has made to the development of Indian culture and civilisation.



APPENDIX I

Text Of

MAYASĀSTRAM



मयशास्त्रम् । ❀

प्रथमोऽध्यायः ।

नवतालम् ।

प्रतिमा स्यात् द्विभागैकं तद्भागं पुनरेव च ।
शेषभागं द्विभागं च तथा शेषं त्रिभागकम् ॥ १ ॥
तदेवाष्टांगुलादयन्तं तदर्थं मस्तकायतम् ।
केचित्तदुच्युः केशाग्रं तन्मध्ये वेदभागिकम् ॥
प्रीवामानं यथा प्रोक्तं नवतालेन चोत्तमम् ॥ २ ॥
उत्तमे नवताले तु मस्तकं चतुरंगुलम् ।
मुखं द्वादशमानेन स्याद्प्रीवाचतुरंगुला ॥ ३ ॥
आप्रीवस्तनमध्यं चै द्वादशांगुलमायतम् ।
स्तनान्तरादि नाभ्यन्तं तावदायतमुच्यते ।
आनाभिमेव नान्तं च तावदेवायतं भवेत् ॥ ४ ॥
आजानुगुल्मपर्यन्तं चतुर्विंशतिमानकम् ।
अंघ्र्योरुसमानस्तु गुल्मपर्यन्तं चतुरंगुलम् ।
उच्यते नवतालेरस्मिन्प्रोत्तरशतांगुलम् ॥ ५ ॥
द्वादशांगुलमानेन पादायति रुदाहता ।
अंगुलीतु समाख्याता चतुरंगुलमायता । ६ ॥
नवताले तु यत्प्रोक्तं प्रथमं द्वादशांगुलम् ।
केशान्तादि भ्रुवोर्मध्यं तत्र स्याच्चतुरंगुलम् ।
नासिका तावती ज्ञेया तदादिद्युबुक् तथा ॥ ७ ॥
नेत्रे द्वयंगुलविस्तीर्णं चतुरंगुलमायते ।
कर्णौ च तावदायामौ तावदंगुलविस्त्वौ ॥ ८ ॥
कर्णयोरन्तरं प्रोक्तं द्वादशांगुलविस्त्वम् ।
कर्णमूलादिनासान्तमष्टांगुलमितीर्यते ।
नासाद्व्यंगुलि विस्तारा प्रीवाष्टांगुलविस्त्वता ॥ ९ ॥

भुजान्तरस्य विस्तारश्चतुर्विंशति मानतः ।
 द्वादशांगुलविस्तीर्णं स्तनमध्यमिदोच्यते ॥ १० ॥
 नाभेरुपरिदेशस्तु द्वादशांगुलविस्तृतः ।
 कटिदेशश्चतुर्विंशत्यंगुलं विपुलो भवेत् ॥ ११ ॥
 द्वादशांगुलविस्तार उरुर्जान्घृष्टविश्रुतम् ।
 जंघाया विस्तृति स्ताघस्तदर्थं गुल्ममूलके ॥ १२ ॥
 पादांगुलीनां विस्तार स्यात् पङ्गुलमानतः ॥ १३ ॥
 ग्रीवातसस्कन्धदेशस्तु विशामोऽष्टांगुलो भवेत् ।
 स्कन्धाद्यत्कूर्परान्तं तच्चतुर्विंशतिरंगुलम् ।
 कूर्परान्मणिबन्धान्तमायामोष्टावशांगुलम् ।
 मणिबन्धात्सांगुलीकं हस्तस्याद्द्वादशावशतः ॥ १४ ॥
 विपुलं भुजमूलं तु स्यात् पङ्गुलमानतः ।
 कूर्परस्य तु विस्तारं पञ्चांगुलमुदीरितम् ।
 मणिबन्धस्य धैपुल्यं चतुरंगुलमुच्यते ।
 विस्तृतांगुलि हस्तस्य विस्तारं स्यात् पङ्गुलम् ॥ १५ ॥

स्त्रीविग्रहप्रमाणम् ।

केशान्तान्तं त्रिभागं स्यान्मुखं द्वादशमात्रकम् ।
 ग्रीवा त्रिमात्रका प्रोक्ता स्तनोर्ध्वं नाभिगुणयोः ।
 उरुर्ध्वं चैव समाख्यातामेकैकं द्वादशांगुलम् ।
 चतुर्विंशतिमात्रन्तु जंघायतमुदीर्यते ।
 जंघोरुतुल्यभागं स्यात् त्रिमात्रं गुल्फमानकम् ।
 स्त्रीप्रमाणमिदं स्यात्तं तिर्भितं विश्वकर्मणा ॥ १६ ॥
 चरणं त्वेकभागं स्यात् पदभागा जंघिका भवेत् ।
 जंघोर्वोस्तुल्यभाग स्यान्मध्यं यज्ञाभिगुणयोः ।
 स्तननाभ्यन्तरं चैव स्तनग्रीधान्तरं तथा ।
 एकैकं तु त्रिभागं स्यादेकभागो गलो मतः ।
 मुखं त्रिभागं केशान्तमेकांशं नयतालकम् ।
 इत्येते प्रथमोत्प्रेषभागास्त्यष्टौ विनिर्मिताः ॥ १७ ॥
 श्रृंगुष्ठाकाशं स्तनचूचुकान्तम्
 देवस्य भक्ताभयदस्यहस्ते ।

नेत्रान्ततुल्यं जलजं च चक्रम्
 मध्ये कटिस्थं वरहस्तमाहुः ॥ १८ ॥
 यद् विग्रहो यद् परिमाणकः स्यात्
 तद् विग्रहार्थायतमस्य पीठम् ।
 मुखप्रमाणं त्रिगुणप्रमाणम्
 किरीटमुच्चैः परिकल्पयन्ति ॥ १९ ॥
 देवस्य कर्णान्तसमप्रमाणम्
 देवमिलुत्वष्ट्रमुखा वदन्ति ।
 देव्यास्तु दृष्टि स्तनमध्यदेशा
 जानूपरिस्थानगता मनोज्ञा ।
 द्यत्यस्तगादाब्ज मनोहराया
 द्यत्यस्तमानं तु पङ्कांगुलं स्यात् ॥ २० ॥
 मानसारन्तु गार्ग्यं वीतं मारीचमभियम् ।
 सर्वशास्त्रानुसारं च सारं मयमताणमः ॥ २१ ॥
 मृत्तिकावृक्षपात्राणामोद्धव्यं सनातनम् ।
 कर्ष्यं सकलं घेरं तस्मानमधुनोच्यते ॥ २२ ॥
 हर्म्यगर्भगृहस्तम्भद्वारहस्तांगुलं तु षट् ॥ २३ ॥
 घेरमानैस्ततः पश्चान्मूलवेरं यथाक्रमम् ॥ २४ ॥
 त्रिचतुः पञ्चभागे तु प्रासादविपुले तथा ।
 शेषांशो हासमोमध्यः कर्जायान् प्रतिमोदयः ॥ २५ ॥
 गर्भाक्षं पञ्चभागे तु द्विभागं द्वित्रिभागिकम् ।
 अधमं मध्यमं श्रेष्ठं प्रत्येकं च त्रिधामतम् ।
 नवभेदे समाख्याते कनिष्ठादि त्रयं भवेत् ॥ २६ ॥
 स्तम्भोत्सेधसमं हीनं पादाधिक्ये तु मध्यमम् ।
 सार्धस्तम्भोत्तमः प्रोक्तो घेरायामामिति स्मृतम् ॥ २७ ॥
 घेरस्यमानं त्रिगुणैकगर्भम्
 गर्भत्रिभागं परभित्तिमानम् ।
 घेराद्यपीठं च तद्वर्धगोमुखम्
 घेरस्यरूपं नरहर्म्यमाणम् ॥ २८ ॥

लिंगस्य तारत्रिगुणैकपीठम्

पीठस्य तारत्रयगर्भमानम् ।

गर्भत्रिभागं भित्तैकभित्ति

लिंगस्य रूपं प्रासादमानम् ॥ २६ ॥

चतुरस्रं क्षेत्रविस्तारं पंचभागं विधीयते ।

भागभागं भवेत् भित्ति भागे भागे भवन्तिका ।

तन्मध्ये पीठिकायामं यावद् द्वारादि विस्तरम् ।

विस्तारद्विगुणोत्सेधं द्वारमानं विधीयते ।

पीठिकायामामुत्सेधं त्रियायामद्वारविस्तरम् ।

विस्तारद्विगुणोत्सेधमेतत् द्वारस्य लक्षणम् ।

द्वय्येत्वर्धं महानसं द्वय्यद्विगुणलक्षणम् ।

मण्डपार्धंभवेत् भद्रं भद्रस्य समनन्दिकम् ।

नन्दिकार्धं भवेत् द्वारं द्वारद्विगुणगोपुरम् ।

गोपुरद्विगुणव्यासं प्राकारं परिषेष्टितम् ॥ ३० ॥

स्तम्भोच्छ्रयं तु नन्द्यष्टभागेर्हीनास्तु द्वारयः ।

तदेतद्द्वारमानस्तु द्विमुखं समुदीरितम् ॥ ३१ ॥

द्वयर्धं पंचार्धं च पंचद्वस्तेभ्यो पंचद्वस्तकैः ॥ ३२ ॥

पंचस्युः पंचारत्निभ्य स्तम्भभ्यो नवके तथा ॥ ३३ ॥

श्रेष्ठं मध्यं कनिष्ठं च त्रिविधं प्रतिमाधनम् ॥ ३४ ॥

द्वितीयोऽध्यायः

सुद्रप्रतिमा ।

सैकत्रिंशांगुला दूर्ध्यं पङ्गुलविधर्धनात् ।

सप्ताधिकांगुल नवद्वस्तान्तं प्रतिमोदयः ॥ १ ॥

पंचारत्नप्रमाणोर्ध्वं द्वादशांशमनुकमात् ।

त्रयस्त्रिंशत्समुत्सेधमानं प्राञ्चैर्निरूपितम् ॥ २ ॥

सप्तषट्पंचभागे तु मूलवेरायतांशके ।

जंगमप्रतिमास्तां तु दशमानं प्रचक्षते ॥ ३ ॥

त्रिपञ्चांगुलाद्यन्तं यावत् वेरं गृहेष्वगु ।

अर्धाधिंगुलं घृद्धं च पंचपंचप्रमाणकम् ॥ ४ ॥
 यजमानांगुलेनापि गृहीयाद्वा यथेप्सितम् ।
 क्षुद्रानां तु यधैरेव व्यासायामादि कल्पयेत् ॥ ५ ॥
 सकलाकुलमित्राणां मानमानांगुलोन्नतम् ॥ ६ ॥
 यजमानसमुत्सेधं श्रेष्ठमष्टांशह्रीनकम् ।
 अधमन्तु दशांशोनं मध्यमं घेरमुच्यते ॥ ७ ॥
 रुपिनीरूपकर्त्ता तु कर्त्तव्या स्याद्विनिश्चयः ।
 अथवा घाहुसीमान्तं स्तनान्तं नाभिसीमकम् ।
 श्रेष्ठं मध्यं काण्ठं च कुब्जं वामनकं त्यजेत् ॥ ८ ॥
 शिल्पप्रमाणं कर्त्तुं सर्वथा तु विधीयते ॥ ९ ॥
 धामगर्भगृहस्तम्भद्वारमुक्तं यथाविधि ।
 सन्धोऽयं भानमात्रैस्तु बुद्धिमान् विभजेत् समम् ॥
 परमस्यांगुलिभेदे घृद्ध्यह्न्याद्विचक्षणाः ॥ ११ ॥
 आयुष्यभ्रक्षवाराष्ट्रयोन्यंशेषु शुभं चदेत् ॥ १२ ॥
 आयव्ययभघेन्नित्यं धनं निर्धनमेव च ॥ १३ ॥
 घेरायामं गजघ्नघृद्ध्यार्कदशभिर्भवेत् ॥ १४ ॥
 आयाधिक्ये व्यये क्षीणे मानतस्तं पदः पदम् ।
 धनहीने ऋणाधिक्ये घेरं तत् सर्वदोषकम् ॥ १५ ॥
 कृत्वा नवगुणं घेरं सप्तभिर्हरेत् तथा ।
 शिष्टसूर्यादिवारं तु क्रूरवर्ज्यं शुभं नयेत् ॥ १६ ॥
 घेरोन्नतिं त्रिवृज्याष्टद्वतं शेषं तु योनयः ।
 योनिष्वष्ट स्वयुग्मास्तु प्रशस्ता नेतरा शुभाः ॥ १७ ॥
 उत्सृजेत् त्रियुगाद्बृद्धे सप्तविंशतितो हरेत् ।
 शेषमास्ययुगाद्यं तु नक्षत्रं तत् चतुर्गुणे ।
 हते तु नन्दिभि रेषमुदितं तस्करादिभिः ॥ १८ ॥
 तस्करोभुक्तिसौख्ये च धनी नरपतिस्तथा ।
 अभयं च दरिद्रं च समृद्धिं निन्दितं तथा ॥ १९ ॥
 नवैतेष्टं शकास्तत्र कीर्तिता सुऽर्यथाक्रमम् ।
 श्रेष्ठा षडंशा वारिष्ठ्यं तस्करं निन्दितं त्यजेत् ॥ २० ॥

ग्रामार्थिनां च कर्तृणां ह्रीनमुत्तं च निन्दितम् ॥ २१ ॥
 आयाधिके तु पदवर्गे गृहीयाद्यङ्गुभावहम् ।
 तस्मात्सर्वप्रयत्नेन आयादि सम्पदः पदम् ॥ २२ ॥
 वेरनक्षत्रमारभ्य कर्तृनारावसानकम् ।
 गणयित्वा हरेर्ब्रह्मे शिष्टं चेत् त्रिकपञ्चकम् ।
 सप्तकं निन्दितं प्राहुः रण्यसंख्या शुभावहः ॥ २३ ॥
 गणं चेत् स्युः रमानुष्यं शुभं राक्षसमानुषम् ।
 देवराक्षसमित्येतद्वयं चेन्निन्दितं भवेत् ॥ २४ ॥

तृतीयोऽध्यायः

प्रतिमास्वरूपाविधानम् ।

तेजोऽष्टनन्दि वसुनन्दि चतुर्विष्टब्ध्या ।
 हृत्याष्टमे मुनिदिनेशप्रहेशे ।
 शिष्टं द्वि योनिं रजुधारधनार्णमंशम् ।
 नोयुग्ममुग्रधनलाघवतस्कराद्यम् ॥ १ ॥
 समव्याससमुत्सेधी विदध्याह्वामवक्षिणी ।
 व्यासोत्सेधागुलमिति आत्वा कुर्यात् यथाविधि ॥ २ ॥
 प्रतिमा निम्नवचना यदि शिल्पी विनश्यति ।
 चिरं न पूज्यते भर्तुं विभवं नश्यति ध्रुवम् ॥ ३ ॥
 नासात्रियधमानादप्यधिका यदि कल्प्यते ।
 शीघ्रमेव हि राजानं निहन्तीति विनिश्चितम् ॥ ४ ॥
 नासांगुलद्वयमिता सुपुढा सुमनोहरा ।
 निर्मिता चेत् समधिका शिल्पिनो धनधान्यदत् ॥ ५ ॥
 नासाद्वैन्ये त्रियं हन्ति बुधं द्वैन्ये कपोलयोः ।
 उग्रदक् प्रतिमा शीघ्रं निहनिष्यति नायकम् ।
 पुत्रहानिं प्रकुरुते शोकं चाप्यधिकं तथा ।
 मारीवनाशयेत् सर्वाः व्रजाः कालविपर्यये ॥ ६ ॥
 ऊर्ध्वदष्टितु रौद्री च राज्ञो राष्ट्रं विनश्यति ।
 अधोदष्टि स रौद्री च अर्चकं निहनिष्यति ।

यदि नासाग्रदृष्टि स्यात् शिल्पाचार्यं विजयति ।
 पार्श्वदृक् बन्धुनाशाय समदृष्टिस्तु कारयेत् ।
 समदृष्टिस्तु शान्ता च सर्वजीवसुखा भवेत् ॥ ७ ॥
 महानागस्त्वधोदृष्टि ह्यर्धदंमकरस्तथा ।
 समदृष्टिस्तु देवानां पार्श्वदृष्टिस्तु भामिनी । ८ ॥
 नासापुटसमुत्सेधौ कपोलौ चेन्न कल्पितौ ।
 पार्श्वगुग्मं च हीनं स्यात् तत् वेरं दुःखदं नृणाम् । ९ ॥
 नासिकास्यादतिस्थूलं शिल्पिनां हन्ति सम्पदम् ।
 कपोलौ चेदतिस्थूलौ महोपद्रवकारकौ ।
 पार्श्वस्थौल्ये प्राणहानिः कक्षस्थौल्येऽपि शिल्पिह्वा ॥ १० ॥
 कंबुनासदशमीया सुवर्णकलसस्तनी ।
 सुकेयं बुधिकन्येव नारी सर्वशुभावहा ॥ ११ ॥
 करमानेन सदृशं चरणं परिफलपयेत् ।
 सर्वसम्पत्करं प्राहुः शिल्पशास्त्रविचक्षणाः ॥ १२ ॥
 हस्तांगुल्यः कृता ह्रस्वाः पादांगुल्यः कृशा यदि ।
 राजानं पीडयेत् विभवं शयनासनचक्रमैः ।
 समालोक्य ततः कुर्यात् प्रतिमां शिल्पिकोत्तमः । १३ ॥
 समुत्सेधस्य सदृशं नितम्बं चेत् विनिर्मितम् ।
 निरतं वर्धते भाग्यं पूज्यते बहुधत्सरान् ॥ १४ ॥
 गुणदोषौ च विज्ञाय शिल्पी कुर्यात् पुद्दिमान् ।
 अन्यथा यदि कुर्यात् कर्त्ता भर्त्ता विनश्यति ॥ १५ ॥
 अशेषभूतोद्भवकर्मकर्त्ता सुरासुराणां च गुरुस्तथैव ।
 विश्वस्य सृष्टिस्थितिनाशहेतुः श्रीविश्वकर्माखिलदेवमुख्यः ॥
 लोहपाषाणकाष्ठानां मृन्मयानां च शर्करा ।
 सुधानां चित्रकानां च बहुदक्षो विनिर्मिता ।
 सूत्रशास्त्रक्रियायुजमन्त्रतन्त्रार्थकोविदः ।
 संकल्पसूक्तपठनं मार्जनं चायमर्चणम् ।
 स्नानं सन्ध्याजपोद्धोमस्वाध्यायो ब्रह्मतर्पणम् ॥
 विश्वकर्मकुलाचारः पूर्याचारविधिक्रमः ॥ १७ ॥

अन्यजात्या न कर्त्तव्यं कर्त्तुं भर्त्सुः फुलक्षयम् ।
 कुराडको गोलकश्चैव नटकश्चर्मकारकः ।
 परमूर्त्तिप्रवेशेन कर्त्ता भर्त्ता विनश्यति ॥ १८ ॥
 आदिमूर्त्तिं स्वयं शिल्पी न भेत् शृणु पार्यन्ती
 त्रिसन्ध्यावन्दनाद्यैव गायत्री वेवपाठनात् ।
 तज्जिह्वा वेदसम्पन्ना तत् कर्मदीक्षया गुरुः ।
 शिल्पिनो हृदयं ब्रह्मा चन्द्रसूर्या च चक्षुषि ।
 हस्तौ हरिहरौ चैव सर्वाङ्गं सर्वदेवता ।
 मणिवन्धद्वयं चैव गणेशपङ्कजस्तथा ।
 करयो सर्वतीर्थानि गङ्गायमुनासरस्वती ॥ १९ ॥
 दृष्टिनिर्माणकाले च प्राणसंस्थापनेऽपि च ।
 मन्त्रतन्त्रप्रभावज्जः कारयेच्छिल्पिकोत्तमः ।
 स्थूलणिकास्थापनं चैवमाचार्यो वैश्वकर्मणः ।
 यजमानी विश्वकर्मा च आदिब्रह्माकुलोद्भवः ॥ २० ॥
 पूर्वं शिल्पी प्रतिष्ठाप्य त्रितीया ग्राहणे कृता ।
 अन्यथा कीर्त्तितं तत्पुरुषं निर्जीवमेव हि ॥ २१ ॥
 जलधान्याधियासं च शिल्पान्धार्येण कारयेत् ।
 अन्यजात्या न कर्त्तव्यं कर्त्ता भर्त्ता विनश्यति ॥ २२ ॥
 शिल्पी माता शिल्पा पुत्रो दासत्वं सर्वपूजकाः ।
 कर्त्तव्य इन्द्रभोगश्चेद्विदं त्रिविधलक्षणम् ॥ २३ ॥
 मातामहं पिताशिल्पी पुत्रांश्च सर्वदेवताः ।
 सर्वेषां त्वष्टृपुत्राणां दीक्षामोक्षकरो गुरुः ॥ २४ ॥
 नेत्रोन्मीलनपात्रं च वस्त्रं स्वर्णशलाकिके ।
 कुम्भं धान्यं च धेनुश्च शिल्प्याधीनमिति स्मृतम् ॥ २५ ॥
 शिल्पीपूजा शिल्पापूजा शिल्पीतुल्येन वुःखिता ।
 शिल्पिना कल्पितं देवं शिल्पिब्रह्ममयं जगत् ॥ २६ ॥
 शिल्पिणं पूजयेत् पूर्वं तस्य लक्षणमुच्यते ।
 धेनुर्गजतुरङ्गाश्च पक्षक्यां दौर्बिकं तथा ।
 कन्याः क्षेत्राणि ग्रामाश्च क्षत्रवामरसंयुतम् ।

समस्ताभरणं आधि शिल्पिनां वृत्तिभोजनम् ।
 एतेषां सम्प्रदायेन कर्तव्यं शिल्पिपूजनम् ।
 शिल्पिनो मानसे तुष्टे वैवसन्तुष्टे रेवच ।
 सर्वसम्पत्तिसंपूर्णं राजाराष्ट्रं च वर्धते ॥ २७ ॥
 शिल्पिना क्रियमानेन यदपूर्णकृति भवेत् ।
 श्रेयस्कामी स तद्विम्बं पश्येद् भ्रष्टं तदन्यथा ॥ २८ ॥
 बुद्बुदं पंचरात्रं तु पवनसत्तरात्रकम् ।
 दशरात्रेण पिरुडं स्यात् पक्षे चैवाण्डरूपकम् ।
 मासे शिरसि उत्पत्तिः द्विमासे पक्षमुद्भवेत् ।
 त्रिमासे चैव सर्वांगं चतुर्मासे नखानि च ।
 लोमानि पंचमासेन षण्मासे चास्थिबन्धनम् ।
 प्राणप्रवेशसप्तम्यामष्टमे उज्ज्वलचिन्तनम् ।
 पूर्वजन्मकृतं प्राणी जन्मानि स्मरति क्रमात् ॥ २९ ॥
 समर्थं शिल्पिनः पूज्यः ययौदृष्टिपथे क्रमात् ।
 कुम्भं धेनुं च कन्याश्च सर्वाभरणभूषिताः ।
 धान्यं द्वीपान् शिजस्तत्रैश्वर्यशूद्रजघन्यजुन् ॥ ३० ॥
 शिल्पी नमस्कृत्या पूर्वं देवरूपधरो यतः ।
 पश्चात् ब्राह्मणो राजानो वैश्य शूद्रा इति क्रमात् ॥ ३१ ॥

चतुर्थोऽध्यायः ।

गोपुरप्रकारादिनिर्णयम् ।

गोपुरं सप्तधामानं षड्ये संक्षेपतः क्रमात् ॥ १ ॥
 सप्ताष्टद्वस्तमारभ्य द्विद्वस्तविषर्धनात् ।
 विस्तारं द्विगुणोत्सेधं गोपुराणं तमुत्तमम् ॥ २ ॥
 एकाद्विस्तपर्व्यन्तं भागमानेन वक्ष्यते ॥ ३ ॥
 त्रयोदशां शविस्तारं द्विभागं कूटविस्तरम् ।
 पंचभागं तु शालायां शेषस्यान्तरपञ्चरम् ॥ ४ ॥
 गोपुरस्य तु विस्तारं पंचभागं विधीयते ।

द्विभागं भित्तिसंयुक्तं त्रिभागं गर्भगेहकम् ॥ ५ ॥
सन्निधिद्वारमध्यस्य समाहारं द्दरिष्यते ।
सन्निधिद्वारहीनं स्यान्मण्डपद्वारगोपुरम् ।
अथवा तद्विहीनं स्यात् प्राकारं मध्यमं भवेत् ॥ ६ ॥
द्वारशोभा द्वारपाला द्वारप्रासादहर्म्यधि ।
गोपुरार्धे तु चत्वारि द्वारशोभा तु पञ्चमम् ॥ ७ ॥
द्वारद्विभागमाधिक्यमायतं चतुरस्रकम् ॥ ८ ॥
उत्तरान्तसमुत्सेधं तदर्थं द्वारविस्तृतम् ।
विस्तारद्विगुणोत्सेधमेतत् द्वारस्य लक्षणम् ॥ ९ ॥
त्रिभागाख्यं तमायामं मध्यभागानि विस्तृतम् ॥ १० ॥
अधिष्ठानसमुत्सेधं देविकायान्तमिष्येते ।
मयशाखं संपूर्णम् ॥



APPENDIX II

DESCRIPTION OF

- (I) Pratiṃā-Laksana-Vidhānam
- (II) Pratiṃā-māna--laksanam
- (III) Saṃyak-Sambuddha-bhasita-
Pratiṃā-laksanam

I. Pratimā-Luksana-Vidhānam.

This Ms. belongs to the Visvabharati Library (No. 1086). It is written on palm-leaves in Malayalam character. There are 94 folios containing the text and in each page there are seven to eight lines. The size is 15" × 1.5."

The text contains *Silpaśāstra* as is clear from the contents given in the colophone. At the end of every chapter, there is written इत्यंशुमान् भेदे काश्यपे...except in the last. Neither the name of the copyist, nor any date is given.

The colophon of contents is this :—

आधिष्ठानं.....	२	(Page is referred to)
एकतलं.....	६	
द्वितलं.....	७	
त्रितलं.....	१०	
चतुर्भूमि.....	१२	
पंचभूमि.....	१४	
षड्भूमि.....	१६	
सप्तभूमि.....		
अष्टभूमि.....	१७	
एकादशतलं.....	१६	
द्वादशतलं.....	२०	
त्रयोदशतलं.....	२०	
षोडशतलं.....	२१	
प्राकार		
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गोपुरं.....	२६	
परिवारविधि.....	३२	

परिवारलयम्..... ३३

वृषभाद्रिलक्षण

Here the colophon suddenly stops. Next comes a blank leaf, after which begins the text with श्री in the left margin :—

हरिः श्रीगणपतये नमः अविघ्नमस्तु
स्फटिकरजतवर्णमौक्तिकीमक्षमाला-
ममृतकलशविद्या ज्ञानमुद्राः करामैः
वधतमुरगकक्षिचन्द्रचूडन्निनेत्रं
विधृतविधिधभूपन्द्राक्षिणामूर्त्तिमीडे ।

It ends thus:—

धागमासादयवलङ्कृतं उत्तरं वानं चाब्जक्षेपणं
क्षत्रवाजनं मीलीकावाजनंचैव तुलाजयन्त्यनूम् मंगलं ।

After this text is a blank leaf. Then follow four other written folios which begin thus:—

मार्कण्डेयमतवास्तुशास्त्रं प्रतिमालक्षणं ।

Some leaves of this text are certainly missing as the first line begins with the middle of a letter in the middle of a sentence, thus:—

तस्यमेवशिरसेधार्तिगमुत्तममानसः etc.

This part of the Ms seems to deal with the rules about temples, because at the end of the chapter we have :

इति मार्कण्डेयमते वास्तुशास्त्रे देवालयविधिसमाप्तः ।

After this begins the chapter on *Prajñā-lakṣaṇam* from which we quote a few lines:—

प्रतिमालक्षणविधानम् ।

अथ तत् प्रवक्ष्यामि प्रतिमामलक्षणम् ।

[भुविधाव्यगर्भस्य त्रिस्तारं द्वाविंशति भागशः ॥

द्वारश्चद्वित्रिदीर्घमेकाविंशति भागशः ।
 सन्दशांशंचारविस्तारं द्वारीत्मेधा.. भागशः ॥]
 एकद्वीनस्त्रिभागं स्यात् द्विभागं प्रतिमोद्भवे ।
 उत्तमेधा एकभागंतु वीर्यं द्वारस्य लक्षणम् ।
 यावत् प्रतिममानं स्यात् अष्टविंशति भागशः ।
 अकेनत्रिंशती भ गं त्रिंशति भागमेव च ॥
 भागव्यंशकं विद्यात् तालमानं विधीयते ।
 द्वादशांगुल तालंतु मुखमानं विधीयते ॥
 चतुर्विंशशतांगुल्यः विंशतिश्च शतांगुलम् ।
 षोडशेन शतं मात्रं द्वादशेन शतांगुलम् ॥
 उत्तमाधममध्यानां प्रतिमामललक्षणम् ।
 केशं पंचांगुलायामं त्रयोदशांगुलं मुखम् ॥
 कण्ठं पंचांगुलायामं कण्ठं च चुचुमुखं तथा ।
 चुचुकं नाभिसीमान्तं मुखमानं विधीयते ॥

* * * *

बाह्व्यन्धमखिवन्धकंकणं अंगुलीयकम् ॥
 कटिसूत्रं पीतकापीटं नूपुरं पादजालकम् ।
 रत्नांगुलीयकं वैष्णवादांगुलयेन शोभितम् ॥
 ग्रामहस्तं तु लंबं स्यात् उरुमध्येस्थितं भवेत् ॥
 अथ कौमेदकं तस्मिन् पद्मस्यार्धे स्थितं भवेत् ॥
 पुरहस्तं तु वल्लिण्येधरचक्रस्थितं भवेत् ।
 परेषापरं तरिमन् शंखस्थितमिदं विदुः ॥
 प्रभामण्डलपर्यन्तं ज्वालामालाविधीयते ।
 मध्येनचक्रप्रमाणं स्यात् किरीटके आवरभूषितम् ॥
 कण्ठाद्विपार्श्वान्निश्चं स्यात् मुक्तावविलंबितम् ।
 वैजयमाला चरत्नमाला चरत्नमाला विधीयते ॥
 सर्वलक्षणमित्युक्तं आचार्याणां तु योजितम् ।
 शिल्पिनां सर्वयज्ञेयं बुद्धिमान् विदुः ॥

इति विश्वकर्मकृते

सारसमुच्यते प्रतिमालक्षणविधानं
पंचमोऽध्यायः ॥

II. Ms. of Pratimā-māna-laksanam.

A copy of this Ms. has been presented to the Visvabharati Library by the Nepal Durbar. Its Tibetan translation also exists. It begins thus:—

नमो बुद्धाय ।
आग्नेयतिलके बौद्धशास्त्रेऽन्यत्र पुरातने ।
उक्तं यत्पूर्वमुनिभिः प्रतिमामानलक्षणम् ॥

It ends thus:—

जीर्णोद्धारणमर्चानां कृत्वा येन महात्मना ।
युगकोटिशतसाहस्रं देवल्लोके महीयते ॥
आग्नेयतिलके जीर्णोद्धारः समाप्तः ॥

III. Ms. of Samyak-Sambuddha-bhasita-Pratimā-laksanam.

This Ms. is also from Nepal. Its Tibetan translation also exists. It begins thus:—

नमो बुद्धाय ॥
बुद्धो भगवान् जेतवने विहरति स्म ।

Its ends thus:—

समादृष्टिं प्रसञ्चाच बुद्धानामवलोकने ।
नाधो नोर्ध्वं न दैन्ये न संयुक्तं सर्वदैर्सिनां ॥
इतिसम्यक्संबुद्धभाषितं प्रतिमालक्षणं समाप्तम् ॥

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